

3/4/21
HAND-LIST

2B-HAND

DESCRIPTIVE OF A

COLLECTION OF BOOKS AND MANUSCRIPTS

OF

EXCEPTIONAL RARITY
AND IMPORTANCE



J. PEARSON & CO.

5 PALL MALL PLACE, LONDON, S.W.1

Telegraphic and Cable Address: "Parabola, London."



Pearson & Co. Ltd.

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A COLLECTION OF BOOKS AND MANUSCRIPTS *of* EXCEPTIONAL RARITY *and* IMPORTANCE



I

THE ALDINE PRESS.

A Collection of Classical Authors from this famous Press printed between the years 1496-1554. The books are contained in 49 volumes.

ALL ARE SUPERB COPIES EITHER IN BEAUTIFUL OLD BINDINGS OR ELSE UNCUT COPIES.

* * This Collection contains (*inter alia*) :—

ARISTOPHANES. Louis XVIII's copy.

CATULLUS. In Aldus' original binding.

EUSTRATIUS. A Large Paper copy, and Uncut.

DANTE. In Aldus' original binding.

HERODIAN. The Frisius copy, in a binding dated 1550.

HERODOTUS. The Salviati copy, in a splendid Italian binding.

JAMBLICUS. The Duc de la Vallière's copy.

LUCANUS. The Galluccio copy.

OPPIAN. François I's copy.

PAUSANIAS. A Large Paper copy.

PLATO. The Duc de la Vallière's copy.

PLUTARCH. The Elector of Saxony's copy.

SILIUS ITALICUS. Bound by Roger Payne.

SOPHOCLES. Bound by Derome.

STATIUS. Uncut, probably unique.

SUIDAS. In a magnificent contemporary Italian binding.

THEOCRITUS. The unique Uncut copy formerly in the Libri Collection.

XENOPHON. Bound by Roger Payne.

A full descriptive Catalogue accompanies the Collection.

£2,600

A

1216231

BAULDRY (M.).

Manuale sacrarum caeremoniarum, Juxta Ritum S. Romanae Ecclesiae. In quo omnia quae ad usum omnium Cathedralium, Collegiatarum Parochialium, Secularium, & Regularium Ecclesiarum pertinent, accuratissimé tractantur. Authore Michaelae Bauldry, Quondam Latiniacensis, &c.

4to. *P. Balleonius, Venice, 1673.*

. The Dedication copy to JERONIMO BUONCOMPAGNO, Cardinal Archbishop of Bologna. *The present beautiful copy was specially bound for presentation by the Author to him.* It is in Venetian red morocco, and covered with gold tooling. An outer framework surrounds each cover, formed by three rolls of conventional design. Within this is another frame also formed by three ornamental rolls, the centre one with a series of formal flowers. The enclosed panel is filled at top and bottom with a curious decoration of curved and formal tools, and in the centre, on a shield with a decorated frame, are the arms of the Cardinal, "Gules, a dragon issuant from the base, winged or." Above is the Cardinal's hat with the six tasselled strings depending from it on either side of the shield. The back is fully gilt. French influence can easily be traced in the decoration of this binding—e.g., in the use of finely engraved rolls and small tools on the side in place of the ordinary broad masses and heavier gilding of Italian work. Again, the pointillé tools used on the back are directly inspired by the bindings of Le Gascon, and are very rarely found in Italian work.

£60

BEMBO (PIERRE).

LE PROSE (rivedute da Varchi).

4to. *Venice, 1525.*

This most precious copy of the great Italian poet Bembo's work is annotated throughout by Tasso.

The present volume was in Tasso's possession whilst he was imprisoned in the Hospital of Saint Anne between the years 1579 and 1580, and literally every leaf is enriched with his manuscript notes and annotations.

This splendid manuscript relic of the great Italian poet passed from the possession of Professor Rossum (Tasso's biographer) to George Hibbert, from Hibbert's world-famous library into that of Sir William Fite, and finally to the late Mrs. Singleton (better known under her *nom de plume* of "Violet Fane").

The volume is in its old binding just as Tasso handled it, but preserved in a morocco case.

This important Tasso manuscript has *never been published.*

£200

BERTHAULT (M).

Passages extraite du Nouveau Testament.

12mo. *Manuscript.* 1693.

* * * A lovely little manuscript written by Berthault, the pupil of du Jarry.

The very beautiful Boyet binding is of red morocco in the "Jansenist" style. The sides are quite plain, with a single blind tooled line running round the edge. The back, except for the lettering, is also quite plain, with a single blind line running round the panel and across the bands. The *doublures* are also of red morocco, edged with a gilt border, and made with a scallop and fleur-de-lys ornament. The end-leaves are of plain white paper, and the edges of the leaves are marbled under the gold.

This exquisitely written little Manuscript consists of selected verses from the various books of the New Testament, with a short paraphrase or explanation, of each. The verses are written in italic, and the comments in roman letter, each page has twenty-one lines enclosed in a double-line border. The beginnings of the Books are decorated with head-pieces drawn in the manner of type ornament, and have elegantly designed tail-pieces. The present Manuscript could not be surpassed for beauty and regularity in penmanship even by du Jarry. The Scribe has added his name and address, neatly written in the tail-piece in the Epistle of St. Paul to the Hebrews, "*Berthault, Rue aux Ours à la belle Sentence,*" and the date 1693.

This volume was in the Girardot sale of 1879, and later in the Collection of Baron Jerome Pichon. It contains a red and gold book-plate with the verse from the Psalms "*Memor fui dierum antiquorum.*"

£180

BIBLIA LATINA.

Cum summariis et concordantiis Menardi Monachi. *Ulmis; per Johannem Xainer.*

Folio. *Blue morocco.* 29 January 1480.

* * * This superb Bible, printed at the first press established at Ulm, is the only Edition of the Holy Scriptures which was printed at Ulm during the fifteenth century. It is also the Editio Princeps of the Latin Bible with *Summaries*.

The *Summaries* are much more at length in the New than in the Old Testament, but in no case do they appear to have been exactly followed in subsequent Editions. In the 13th and 14th chapters of Maccabees they appear to have been accidentally omitted—an error not discovered until the sheet was worked off and the type distributed, for they were subsequently added at the bottom of the page, which is thus made larger than any other in the volume.

This Edition is EXCESSIVELY RARE. It is noticed by Maittaire, Masch, and Bauer, but it is not generally known to Bibliographers. Indeed, Lord Spencer could never obtain a copy for his matchless collection of Latin Bibles. There was no copy in the Great Caxton Exhibition of Bibles (1878), neither was it in Lord Crawford's nor Lord Ashburnham's Bible collections. It is printed in the bold type of John Zainer, and forms a magnificent

folio, the *Summaries* being printed in a larger character than the body of the Bible. The initial capitals to each Book and Prologue are ornamented with elegant wood engravings in the Lombardic style, and those of the Chapters inserted. The volume is without printed signatures or numerals.

The printer, John Zainer, established the first press at Ulm.

£250

6

BIBLIA SACRA LATINA.

Cum prologis S. Hieronimi et interpretationibus nominum Hebraicorum. *An Illuminated French Manuscript on Vellum.*

4to. *Old green morocco. Saec XII.*

* * * This very beautiful Twelfth-century manuscript of the Bible is written on 544 leaves of the very finest vellum, with two columns to the page and fifty lines to the column. The ornamental letters throughout are in red and blue, with light pen-drawn ornaments extending up and down the margin of the opposite colour to the letter itself, while at the commencement of each book is a larger and more elaborate initial, worked in both colours, with curved ornament inside and more elaborate marginal ornament, also in two colours. The book begins with the Preface of St. Jerome, the Author of this revision, and before each book is a short Prologue. The text of the Bible ends on leaf 500, and it is followed immediately by the "Interpretationes Biblie," which concludes on the recto of leaf 540. At the foot of the last column are nine lines of Invocations to the Blessed Virgin, each line divided into two parts ending with a similar rhyme. The eight pages following contain the Kalendar, and the last page a table for finding Easter.

This manuscript is French work of the end of the twelfth century.

£250

7

BIBLE (THE).

2 volumes. 8vo. *London, Company of Stationers, 1648.*

* * * In a rich and beautiful binding ascribed to SAMUEL BROWNE. The binding of the present volumes is of black morocco, having a panel on either side formed by a plain two-line fillet. The centre and corner-pieces occupy almost all the inside space, and the ornament is formed by delicate dotted spiral tools enclosing roses. The exterior of the panel has a rich border of formal tooling with daisies. At the edge of the boards is another richly-tooled border. The back is fully gilt in compartments. During the reign of Charles I the French influence on English bookbinding became very marked, both in the tools themselves and in the method of applying them. The favourite style of earlier reigns had been a panel with solid centre and corner-pieces, and while the idea of large centre and corner-pieces was at first retained they were built up of small delicate tools.

A note at the commencement ascribes the binding to Samuel Browne, a well-known Royalist printer and bookseller, who printed many editions of the Royalist publication *Enken Basiliæ*.

This Bible is fairly well printed in a very small type, and is more free from misprints than is usual in English Bibles of the period. *It appears to be an extremely rare Edition; at*

any rate, it is not mentioned by Lowndes, Lea Wilson, Cotton, and other authorities, nor was there a copy in the Caxton (Bible) Exhibition.

The volumes have been extra-illustrated with a large number of copper-plate engravings taken from various series of Biblical illustrations.

£100

8

BIBLE (THE).

8vo. *London, John Bill and Christopher Barker, 1676-79.*

* * * The MOSAIC binding is a very fine example of Stuart work of an unusual class. It is most probably by NOTT. The sides are completely covered with separate tools combined into a geometrical design, and the very rich appearance is enhanced by a skilful use of colour. The binding itself is of dark red or claret morocco, but the hollow ornaments have been filled with black and a yellowish grey. The tool most frequently used is crescent-shaped with curved-in ends, and is very typical of this binder and his School. There are also several tulip tools, the open flower or large buds. The panels of the back are richly tooled with formal ornament, with black or silver spaces.

Pepys wrote, under 12 March 1669: "He carried me to Nott's, the famous bookbinder that bound for my Lord Chancellor's Library: and here I did take occasion for curiosity to bespeak a book to be bound, only that I might have one of his binding." Now, in the *Pepys* Collection, usually in plain bindings, there are one or two in the style of the present volume.

£80

9

BIBLE (THE).

2 vols. Small folio. *London [Amsterdam], Stephen Swart, 1679-83.*

* * * Two noble volumes in a gorgeous binding by MAGNUS OF AMSTERDAM.

The binding of these volumes is a magnificent example of elaborate decoration. The material is black morocco, and the main design is a centre panel enclosed in a rich frame. This frame consists of a broad band filled with hand-tooling between two narrower bands worked from a roll, the outer one being edged with an ornamental fillet. The frame of the inner panel is left nearly plain, forming a black band to heighten the effect of the interior, which is entirely covered with a mass of gold tooling. This is divided into two halves, the decoration of each being exactly similar, and composed of a number of tools of the "draw handle" variety combined with scrolls of dotted foliage and formal tools. The panels of the back are fully gilt. Many of the tools used, though finely engraved, are larger than those usually employed in this class of work. The rolls used on the binding, in particular the delicate one of birds among vine branches, are unmistakable and clearly show that the volumes were bound by Holland's most celebrated binder, Magnus of Amsterdam, who was selected by the Elzevirs to bind their choicest presentation copies, and who is said to have bound also for Louis XIV. Examples of his work, like the present, are rarely met with, especially in this country. One very fine specimen on a copy of *Josephus* was exhibited at the Burlington Club exhibition in 1891, and reproduced in the illustrated catalogue.

£250

10

BIBLE (THE).

2 vols. 18mo. *London and Edinburgh, 1698-9.*

. These two little volumes, *in wonderful preservation*, are remarkably fine examples of Scottish binding of the late Stuart period. In the centre of the sides is the usual circular wheel-like ornament, with radiating lines, and a double-lined scalloped edge, the space between the lines powdered with gold dots. Above and below separate tools are built up in the form of a square, from whose edges the large corner-pieces spring and above which is a triangular ornament. Other tools fill up vacant spaces so that the whole side is covered with tooling. The backs are fully gilt. *The striking point about these Scottish bindings is the excellence and beautiful colour of the dark green morocco and the brightness of the gilding.* It is curious also that the very marked style never spread out of Scotland and in no way affected English work.

£50

11

BIBLE (THE).

Engraved frontispiece. 2 vols. Folio. *Oxford, John Baskett, 1717.*

. The present copy is *in a most magnificent late Stuart binding* of blue morocco superbly decorated. Round the edges of the sides runs a deep border built up from separate tools. Within is a double-framed panel, the outer frame made by an ornamental roll, the inner by a deeper roll with a pattern of flowers and leaves. From the centre of the four sides of the outer frame extend triangular masses of gilding, made up from a number of small curved tools, and from the bases of these triangles run branches of flowers, ending in tulips, which fill the space between the outer frame and the border. Similar triangular masses of ornament occur at top and bottom of the inner frame, extending inwards. The inner and outer frames are joined at the angles by diagonal lines in large fleurons at the corners of the outer frame. The panels of the back are filled with rich gilding made with small tools. In the centre of each cover is a coat of arms within an elaborate framework. The coat, "Gules, two chevrons between as many mullets in chief and a rose in base argent, seeded or, barbed vert," is that of the Devonshire family of Sweete.

The illustrations to these volumes, the plates and initials, are very sumptuous. Among the artists employed were Sir James Thornhill, Louis Laguerre, and Louis Cheron, and amongst the engravers Claude du Bosc, Louis du Guernier, and the well-known Michiel van der Gulch.

This edition of the Bible, one of the most magnificent ever issued, has acquired for itself the popular name of "The Vinegar Bible," on account of the misprint in the headline of Luke xx. This was only one of a very large number of misprints, which gained it another nick-name, the "Baskett full of Errors."

THE MOST MAGNIFICENT BINDING OF THIS PERIOD KNOWN TO US.

£200

12

BOETHIUS.

SCOTORUM HISTORIAE A PRIMA GENTIS ORIGINE, cum Aliarum et Rerum et Gentium Illustratione non vulgari, Libri XIX. . . . Duo postremi huius Historiae libri nunc primùm emittuntur in lucem. Accessit & huic editioni eiusdem Scotorum Historiae continuatio, per Joannem Ferrerium Pedemontanum, recens & ipsa scripta & edita.

Small folio. *F. Le Preux, Lausanne, for Jacques du Puys, Paris, 1575.*

* * Bound, circa 1670, for the COUNT DE BRIENNE.

This copy is in a French binding of very fine red morocco. The sides are left quite plain except for a frame of a triple gilt line round the extreme edge. The panels of the back are fully gilt and the edges are marbled under the gold. In the centre of each cover is the handsome armorial book-stamp of Louis Henri, Count Lomenie de Brienne. On a circular shield are the arms—Quarterly 1 and 4. Or, two oxen gules, horned, collared, belled and hooped azure (Béon); 2 and 3. Argent, a lion gules, langued azure, armed and crowned or, the tail knotted, forked and crossed in saltire (Luxembourg); On an inescutcheon, or, a tree vert over a roundle gules, on a chief azure three lozenges argent (Lomenie).

£50

13

BONAPARTE (CHARLES-MARIE). *Father of Napoleon I.*

THE ORIGINAL HOLOGRAPH MANUSCRIPT of a philosophical, or metaphysical, treatise, with diagrams. 36 pages, 4to. SIGNED ON THE TITLE, "CAROLUS BONAPARTE," and dated 8 May, 1764. *Bound in contemporary straight-grained green morocco extra.*

* * THIS MANUSCRIPT IS POSSIBLY UNIQUE. It is by far the rarest of the Bonaparte family autographs.

£150

14

BOOK OF COMMON PRAYER.

Engraved frontispiece and portraits of William and Mary.

Small folio. *London, John Bill, T. Newcomb, H. Hills, 1680.*

* * This copy was bound, probably by CHURCHILL AND CASTLE, for the Royal Chapel of WILLIAM AND MARY, is in red morocco, and the sides are ornamented with a double panel. The frame of the outer is formed by a three-line gilt fillet, and from the top and

bottom and the centre of either side extends a triangular mass of ornament, outlined with the curved end crescent tool and filled with spirals of conventional foliage and flowers. The inner panel is formed by a double-line fillet edged with a floral roll. Diagonal lines at the corners join the frames of the two panels. At the corners of the outer panel is a small ornament surmounted by the crowned monogram of WILLIAM AND MARY. The panels of the back are fully gilt and contain a smaller crowned monogram. *Inserted at the beginning is an interesting broadside proclamation dated May 1702, and printed by the Royal Printer, Charles Bill, ordering an alteration in the prayers for the Royal Family, "after these words Catherine, Queen Dowager, insert these words the Princess Sophia." This broadside is not in Lord Craceford's Catalogue.*

£63

15

BOOK OF COMMON PRAYER.

Small folio. *Oxford, 1701.** * * GEORGE I'S PRAYER BOOK. Bound *circa 1714.*

The binding of this volume is a beautiful specimen of late Stuart or early Georgian work in bluish-green morocco. The main design is a double panel, the inner formed by a roll tool, the outer by a fillet, the two being joined at the corners. In the centre of the four sides of the outer panel a large triangular device of gilt ornament is built up from small tools, and at each corner is the Royal monogram and Crown. In addition to this, the background has been elaborately decorated with blind tooling, sprays of foliage, rosettes, and formal rolls, which heightens the effect of the gold and gives the whole side a very rich appearance. The panels of the back are gilt and contain the Royal monogram and Crown. In the centre of each cover is stamped the Royal Arms within the Garter and with supporters, crest, and motto. Hitherto the fourth quarter of the arms had been the same as the first, but George substituted for it his own arms, Brunswick impaling Lüneburg, with Saxony in the base point, and over all an escutcheon charged with the crown of Charlemagne.

£80

16

BOOK OF COMMON PRAYER.

4to. *M. Ritchie for J. Good and E. Harding, London, 1794.*

* * * This Edition of the Prayer Book was dedicated to Queen Charlotte, and the present most interesting copy is the one which belonged not only to her, but also to her children, the Princess Sophia and the Duke of Sussex. It is bound in dark blue straight-grained morocco,

and round the edge of the sides runs a four-line gilt fillet. Within is a panel frame made with a single dotted line with semi-circular inlets. The back has double bands with gilt tooling, but the panels are left plain. The inside boards are framed in morocco with gilt lines, and are lined with marbled paper.

On the fly-leaf is the following manuscript note: "This Prayer Book having belonged to my beloved Mother and falling to my Share, I offer it to my dearest Brother Augustus knowing the value He will set upon it for the sakes of this beloved Parent and his unceasing kindness to myself, Sophy."

Throughout the Kalendar of this Prayer Book the Duke has made *a very large number* of entries regarding the births, deaths, burials, and marriages of his Royal relations and some of his friends. Some of the entries about his friends are very interesting. He notes the birthdays of John Jervis, Earl of St. Vincent, Dr. Samuel Parr, and Charles James Fox. To the date 8 Feb. 1828 he notes "a reconciliation with George IV." One entry is curious: "Old Tom Scott died 1816 aged 94." Who this man was, or why he was a friend of the Duke is not clear. He is entered in the obituary of the *Gentlemen's Magazine*, "Oct. 8, in Grafton Street in his 94th year, Thomas Scott, Esq., of Shepperton, Middlesex," but nothing further is mentioned about him.

£84

17

BOSSUET.

A magnificent Collection of 22 HOLOGRAPH LETTERS (nearly all of which are signed in full) written between the years 1670 and 1699.

* * * These Letters are addressed to the Abbé Bossuet (his nephew), Madame d'Albert de Luynes, M. de Chateauneuf, and others. They are believed to be the most important of Bossuet's letters which have occurred for sale. One of them, which is practically a Manuscript, covers 12 pages 4to.

The Letters are relative to his various Publications and to his famous and vigorous controversy with Fénelon on the subject of *Quietisme*.

The Collection also comprises an Holograph Manuscript of Bossuet's consisting of notes (covering 9 pages 4to) for his *Discours sur l'Histoire Universelle* and the Holograph Manuscript of the Dauphin's (son of Louis XIV) Historical Studies, with extensive corrections in Bossuet's hand.

In addition, there are important Holograph letters to Bossuet from his nephew (l'Abbé Bossuet) relative to the controversy with Fénelon, from Cardinal de Fleury, etc.

The whole is inlaid to a uniform size and bound in a folio volume, red morocco.

A full descriptive Catalogue accompanies the Collection.

(For Fénelon's letters relative to his controversy with Bossuet on *Quietisme* see post.)

£700

BOSSUET.

A Collection of FIRST EDITIONS as follows:—

Oraison Funèbre de Henriette Anne d'Angleterre	..	..	..	First Edition	1670
Exposition de la Doctrine de l'Eglise	..	..	..	..	1671
Discours sur l'Histoire Universelle	..	..	..	..	1681
Sermon Presché (Assemblée du Clergé)	..	..	..	..	1682
Discours sur l'Histoire Universelle	..	..	..	Second Edition	1682
. Contains additional matter which was subsequently suppressed.					
Conference avec M. Claude	..	..	..	First Edition	1682
Traité de la Communion	..	..	..	..	1682
Lettre de M. l'Evêque de Condom	..	..	..	..	1682
Oraison Funèbre de Marie de Terese de France	..	..	..	..	1683
Oraison Funèbre . . . Anne de Gonzague	..	..	..	..	1685
Oraison Funèbre . . . Michel le Tellier	..	..	..	..	1686
Exposition de la Doctrine de l'Eglise	..	..	..	Sixth Edition	1686
. A valuable Edition with additional matter.					
Oraison Funèbre . . . Prince Louis de Bourbon	..	..	..	First Edition	1687
Catechisme du Diocèse de Meaux, 3 parts	..	..	..	..	1687
L'Apocalypse	..	..	..	..	1689
Prêtres Ecclesiastiques	..	..	..	..	1689
Premier Avertissement	..	..	..	..	1689-91
Second	..	..	..	..
Troisième	..	..	..	..
Quatrième	..	..	..	..
Cinquième	..	..	..	..
Sixième	..	..	..	..	1689-91
Lettre de l'Abbé de Cordernay	..	..	..	..
Lettre de M***	..	..	..	..	1690
Pièces et Memoire touchant l'Abbaye de Jouarre	..	..	..	..
Defense de L'Histoire Universelle	..	..	..	..	1691
Libris Salomonis	..	..	..	..	1693
Maximes et Reflexions sur la Comédie	..	..	..	..	1694
Reponse de M. l'Archeveque de Cambray (<i>by Fenelon</i>)	..	..	..	..	1698
De Nova Quaestione	..	..	..	..	1698
Instruction Pastorale, 2 parts	..	..	..	..	1700
Instructions sur la Version de Nouveau Testament	..	..	..	..	1702
Explication de La Prophetie d'Isaie	..	..	..	..	1704
Politique Tirée de Propres Paroles	..	..	..	..	1709
Elevations à Dieu, 2 vols.	..	..	..	..	1727
De fensio Declarationis Celebrimae, 2 vols. in one	..	..	..	..	1730
Traitez du Libre-Arbitre	..	..	..	First issue—First Edition	1731
				Second issue—First Edition	1731
Seconde Instruction Pastorale	..	..	..	First Edition	1734
Traité de l'Amour de Dieu	..	..	..	..	1736

De la Connoissance de Dieu	1741
Defensio Declarationis Conventus, 2 vols.	1745
Lettres Spirituelles	1746
Meditations sur la Remission des Peches	1750
Oraison Funèbre de Messire Jacques Benigne Bossuet Evesque de Meaux	1704

* * These volumes are all in fine condition. They are either in their Original or else in excellent modern bindings. The volume of *Avertissements* was bound for the Grand Dauphin.

£800

19

BOTTONNI.

Albertini Bottonni Nobilis Patavini Philosophi ac Medici, Theoricam Ordinariam in Academia Patavina Interpretantis. De Morbis Muliebribus.

4to. *Patavii apud P. Meictum, 1585.*

* * This copy, printed on *large and thick paper*, was elaborately bound for presentation to RUDOLPH II, son of Maximilian II, who became Emperor of Germany in 1576. *Examples of his library are of excessive rarity.*

The binding is of red morocco, elaborately tooled, the whole side being covered with curved sprays of foliage springing from the centre and worked into an elaborate pattern. Some of the enclosed spaces have a dotted background. In other blank spaces gilt roundels have been stamped. *In the centre of the front cover are the letters RO. IM. II.* for Rodolphus Imperator II. The whole design is enclosed in a frame made by an ornamental fillet within a double gilt line, whose effect is heightened by the use of additional blind tooled lines. The back has raised bands with a small gilt ornament in each panel. The edges are gilt. The larger leaf tools used on this binding are gracefully designed, and some are azured.

£60

20

BOURDICHON (JEAN).

Two large and very finely painted Miniatures (12 in. square), representing "The Last Supper" and "Pentecost."

Folio. *Blue morocco. Sac. XV.*

These two large and most remarkable miniatures are superb examples of the French School of Illuminators of the fifteenth century, and are most probably from the brush of Jean Bourdichon. They represent two large initial S's, within which the figures are grouped. They are surrounded by rich borders in compartments of natural flowers and floreate scrolls, amongst which are interspersed the fleur-de-lis of Louis XII and the ermines of Anne of Brittany, some having the crowned monogram A. and L. On the one with the Pentecostal design occurs the Porcupine of Louis XII surmounted by the Royal

Arms of France. *These two splendid paintings were probably commissioned by Louis XII and his Queen.* They are very similar to the ornaments and miniatures found in the "Grandes Heures de la Reine Anne de Bretagne."

£250

21

BOZE (CLAUDE GROS DE).

Monnoies des Prelats et Barons de France. Rassemblées par R. de Boze (1752).

Illustrated with forty-five beautiful plates containing on each a number of finely engraved French Coins. Bound by Roger Payne in crimson morocco, the back being inlaid with green morocco, richly tooled sides, having the arms of Dr. Ducarel impressed on the sides.

. ONE OF THE THREE COPIES WHICH WERE PRINTED. The present volume was splendidly bound by Roger Payne for Dr. Ducarel in crimson morocco. Round the sides runs an elaborate gilt frame of formal floral work, while in the centre is a large diamond-shaped ornament. The panels of the back, alternately red and green, are ornamented with a shield between other ornaments. The boards are lined with marbled paper, and the edges of the leaves gilt. In the centre of each side is a shield with the Ducarel arms "Argent, three losenges gules," surmounted by the crest, "A cock gules." This crest is also in each panel of the back.

On the fly-leaf is the following note written by Dr. Ducarel and dated 1755: "This collection of French coins was presented to me by Monsieur Claude Gros de Boze, Keeper of the French King's coins and medals in 1752, and there are *but three complete copies of them extant in Europe*, viz., one which M. de Boze kept for himself, one which he gave to the late Dr. Mead, sold at his auction to Dr. Andrew Gifford, F.S.A., and this—see M. de Boze's letters found in this book, which belong to me. Andrew Goltes Ducarel, LL.D., of Doctor's Commons. Oct. 9, 1755."

£84

22

BOZE (CLAUDE GROS DE).

Histoire de l'Académie Royale des inscriptions et belles-lettres, depuis son Etablissement jusqu'à présent. Avec les Mémoires de Littérature tirez des Registres de cette Académie, depuis son Renouvement jusqu'en M. DCCX.

Frontispiece after Coypel by Simonneau, Vignettes on title by B. Audran and plates by Ertinger.

2 vols. 4to. Imprimerie Royale, Paris, 1717.

. This "painted" binding is a very remarkable and ornamental piece of early eighteenth-century work AND UNIQUE OF ITS KIND.

It was probably decorated by COYPEL for presentation to Louis XV. With the exception of the lettering on the back and a narrow ornamental fillet on the edge and inner margin of the covers, there is no tooling whatever on the binding, and the whole ornament has been executed with a brush on the smooth red morocco with which the book is covered. In the centre of the covers is a face surrounded by rays, typical of the sun, enclosed in an elaborate wreath of palm branches and flowers tied with ribbons. The very elaborate border round the sides has in the upper portion a trellis on which are baskets of flowers, while floral sprays are entwined round it. In either corner on each side is the caduceus of Mercury with the twin snakes and wings, typical of eloquence and office. In the lower left-hand corner is a harp for poetry and a sphere for universal knowledge, and between them a lighted urn, the perpetual flame of wisdom.

The remainder of the border is filled with elaborately curved formal designs of foliage and strapwork hung with tassels and flowers. The panels of the back are also painted with formal patterns of foliage or scrollwork, while the upper one is filled with a laurel wreath, the crown of the Academy.

The decoration is evidently the work of a very skilful Artist. It is carried out mainly in gold, here and there lightened by touches of silver. The gold used is of excellent quality, and must have been worked with fine size to give it depth and consistency. To relieve the monotony of the plain gold and to heighten its effect, a very ingenious device has been adopted of filling many of the spaces between gilt lines with a mixture of minute pieces of gold and silver foil, which gives a wonderfully sparkling effect and brilliancy to the design.

£100

23

BRANT (S.).

STULTIFERA NAVIS, OR THE SHIP OF FOOLIES, translated out of Latin (with the Text) into Englishe, by Alexander Barclay, Priest, with his Mirrour of Good Manners (from Mancinus) and Egloges; from the Miserie Curialium of Aeneas Silvius. *Numerous curious woodcuts. Black Letter. A REMARKABLY BEAUTIFUL COPY, in the original sheepskin binding.*

Folio. John Cawood, 1570.

* * On the fly-leaf is this autograph inscription: "*Thos. Belasys, Lord Fauconberg, his Booke, 1677.*" This distinguished soldier married Cromwell's daughter.

Believed to be the *finest copy extant* of this famous Elizabethan volume, an interesting account of which is given in the Grolier Club's catalogue of "Early Editions of English Writers."

£150

BRANTEGHEM (WILLEM VAN).

Jesu Christi vita.

8vo. *Matthew Cromme, Antwerp, 1541.*

•• This copy is in a remarkable CO-EVAL binding of red velvet lined with blue-flowered silk. The corner-pieces and clasp fittings are of ivory, and on the front cover is a raised ivory figure, in the dress of a reformed minister in bands, with his hands meeting over the waist. The figure may be intended to represent Willem van Branteghem (the Author). BINDINGS WITH IVORY FIGURES UPON THEM ARE VERY UNCOMMON OF THIS DATE.

This book, which consists mainly of a life of Christ compiled from the four Gospels, was composed by Willem van Branteghem, a Carthusian monk of Alost.

The present book is ornamented with a number of wood-engravings, engraved by Adrian Kempe van Bouckhout, from designs by Lieven de Witte of Ghent.

£80

BROWNING CORRESPONDENCE.

The highly IMPORTANT COLLECTION of 107 HOLOGRAPH LETTERS, SIGNED, comprising the Correspondences of SIR F. LEIGHTON, BENJAMIN JOWETT, HELENA FAUCIT (LADY MARTIN). Together with 3 HOLOGRAPH LETTERS, SIGNED, of SIR THEODORE MARTIN and a HOLOGRAPH LETTER, SIGNED, of FLORENCE NIGHTINGALE. All of which are addressed to ROBERT BROWNING, the Poet.

SIR FREDERICK LEIGHTON'S Correspondence consists of 38 Holograph Letters, signed, dating from 15 *July* 1862 to 2 *April* 1889.

BENJAMIN JOWETT'S letters to Browning number 45, and date from 7 *June* 1866 to 9 *Nov.* 1890.

The autograph letter, signed, of Florence Nightingale was written to Browning whilst she was nursing Jowett.

HELENA FAUCIT'S (LADY MARTIN) letters to Browning, of which there are 20 entirely autograph and signed, date from 22 *Jan.* 1853 to 18 *July* 1888.

There are also three HOLOGRAPH LETTERS, SIGNED, of SIR THEODORE MARTIN to Robert Browning, relative to the invitation to the Poet to accept the Lord Rectorship of Glasgow University.

The whole collection is inlaid to a uniform folio size and bound in green morocco extra, gilt letters.

£150

BYRON.

A Collection, consisting of 4 of his *unpublished* Letters, and various important Letters concerning him.

BYRON (LORD). Holograph Letter, signed "B." 1 page, 8vo. 2 Oct. 1813. To John Murray (his Publisher), concerning some lost lines (in "The Giaour"): "The lines are certainly *lost*, there is no proof of them whatever. There were 82 sent on Wednesday."

*** Unpublished.

BYRON (LORD). Holograph Letter, signed "Bn." 1 page, 8vo. *Undated* (1813). Also to John Murray, grumbling at the mistakes made by the printer in setting up "The Giaour."

"It is very odd that as fast as I correct one thing the Printer either omits or *re-blunders*; look at page 92, which I now correct for, I believe, the thirtieth time in the same place. Don't trouble yourself to answer this—but you must at least acknowledge that this perpetual fooling of Master Davison (the printer) is very vexatious."

*** Unpublished.

BYRON (LORD). Holograph Letter, signed "Byron." 2 pages, 8vo. 11 Feb. 1816. To Sir James Bland Burgess, Lady Byron's uncle.

". . . All attempts at conciliation or explanation have hitherto been unsuccessful—but nothing decisive has taken place on my part.—Your support and evidence as far as consistent with truth and justice—(and more you know me too well to think I should insult you by expecting) will indeed be important.—Whenever you wish to see me I am at your service . . ." etc.

*** Unpublished. Relative to the litigation about Lady Byron's property.

BYRON (LORD). Holograph Letter, signed "B." 1 page 4to. *Ravenna*, 2 Jan. 1820, to John Murray.

*** Unpublished.

"If you want any news and (Tom) Moore is not yet arrived—you may open the enclosed letter—and write to me an answer if you like it."

HANCOCK (C.). Byron's banker in the Ionian Islands and Greece. Holograph Letter, signed. 7 pages, 4to. *Argostoli*, 1 June, 1824, to Muir.

*** The whole of this extremely interesting letter is descriptive of Lord Byron's life in Cephalonia.

HANCOCK (C.). The Original Manuscript of: "Extracts of Letters from the Right Honourable Lord Byron to C. Hancock, and of one from His Lordship's Physician to the same." 20 pages, folio.

*** The whole of these "Extracts" are taken from Letters written by Byron during his residence in Greece.

HUNT (LEIGH). Byron's Biographer. The Original Holograph Manuscript, signed, of his famous Ode, "To the Right Honourable Lord Byron on his departure for Italy and Greece." 6 pages, 4to. Dated *Hampstead*, 13 April, 1816. This Ode concludes :—

"Adieu, adieu—I say no more : God speed you.
Remember what we all expect who read you."

LAMARTINE (ALPHONSE). The Original Holograph Manuscript of his criticism "Sur l'interprétation d'un Passage sur 5^{me} Chant de Childe Harold." 12½ pages, folio. Dated *Florence*, 12 Jan. 1826.

* * A very fine and important MS. by this eminent French poet.

MOORE (THOMAS). Byron's Biographer. Holograph Letter, signed, 12 Oct. 1845. To Moxon, the publisher, relative to the much-discussed destruction of the Original Manuscript of his "Memoirs of Lord Byron."

The whole is inlaid to a uniform size, and bound in a 4to volume, real morocco.

£200

27

CANNING (GEORGE). *Prime Minister.*

The IMPORTANT SERIES of 101 HOLOGRAPH LETTERS, SIGNED, all being addressed to the Right Honourable John Wilson Croker, Secretary to the Admiralty from 1809 to 1830. *Inlaid to Royal 4to size and bound in brown morocco extra.*

* * This extensive Correspondence covers a period of no less than 14 years : the first letter is dated 4 Dec. 1812 and the last 20 May 1827 (i.e., a little more than a fortnight before Canning's death).

There are 9 letters written whilst Canning was Ambassador at Lisbon (1814 to 1816) which contain important references to Bonaparte, the Prince Regent, America, Queen Caroline's trial, Mrs. Sheridan (wife of R. B. Sheridan), the Indian Empire, and other topics of great interest.

The friendship between Canning and Croker began on the very day that Croker took his seat in the House of Commons.

The whole of this Correspondence is UNPUBLISHED with the exception of but *one* letter which is printed in "The Croker Papers."

A Catalogue describing the more important letters accompanies the Correspondence.

£400

CARLYLE.

THE ORIGINAL HOLOGRAPH MANUSCRIPT advocating the
ERECTION OF A STATUE IN HONOUR OF OLIVER CROM-
WELL.

8 pages, Royal 4to.

* * * This splendid Manuscript has numerous corrections throughout, also in Carlyle's autograph.

Accompanying this manuscript are—

1. CARLYLE (T.). A long and most characteristic Holograph Letter, Signed, 6 pages, 8vo, *Londonderry*, 5 August 1849, written to HIS WIFE while on his visit to Ireland, incidents of which he describes. Mentions Gavan Duffy and others.
2. CROMWELL (O.). Letters and Speeches, with Elucidations by T. Carlyle, 3 vols., 8vo, portrait. Original cloth, uncut. 1846.

* * * The presentation COPY from CARLYLE TO ROBERT BROWNING, the Poet, with the following inscription in Carlyle's autograph on the fly-leaf of Vol. 1 :—

"To R. Browning, Esq., with many friendly regards, T. C., London, 20 June, 1846."
Probably the most desirable copy in existence of Cromwell's Letters and Speeches.

3. CARLYLE (JAMES), Father of Thomas Carlyle. Holograph Letter, Signed, 3 pages, 4to, *Mainhill*, 23 May, 1817. An extremely interesting letter TO HIS SON (Thomas) when a schoolmaster, sending him news.

The whole is inlaid to Royal 4to size and bound in brown morocco extra.

£250

CAXTON.

Livre de Bonnes Mœurs. ILLUMINATED MANUSCRIPT ON VELLUM.
Original oak boards covered with elaborately stamped leather.

Early Sac XV.

* * * This French Manuscript of *Le Livre de Bonnes Mœurs*, which dates from the reign of Charles VII, is of great importance in connexion with William Caxton.

It covers 163 pages, and each page contains two columns of 26 or 28 lines. The first two leaves contain the Table. The text begins on the third leaf below a remarkable half-page Illumination illustrating the passage occurring near the beginning of the first Chapter which, treating of pride, speaks of "Lucifer, who for his pride fell from paradise to hell, he and all those who shared his sin." To the left of the picture is the Almighty in a red cloud formed of angels, while opposite to Him, St. Michael and another in armour force down the fallen angels to the pit below. Below the Almighty is a pastoral landscape with sheep and cattle. At the beginning of the text is a fine initial *T* in blue and red, the interior filled with interlacing leaf sprays. The whole page is enclosed in an illuminated border of leaves and flowers worked in red, blue, and gold. At the beginning

of each of the five books is a large Initial illuminated on a gold ground with a border, and each chapter has a smaller initial composed of gilt and coloured leaves and flowers.

Jacques Legrand, the Author, was an Augustine Friar, and is said to have been a native of Toledo and Confessor to Charles VII.

In 1486 William Pratt, a wealthy Mercer and friend of Caxton, died, and on his death-bed requested Caxton to publish an Edition of this Book "for the amendment of manners and the increase of virtuous living." Caxton at once set about the task and finished the translation on 8 June, and the Book was printed in May, 1487.

£250

30

CHARNOCK (STEPHEN).

Several discourses upon the Existence and Attributes of God.

Folio. London, for Newman, Cockerill and others, 1682.

* * * *This superlative MOSAIC binding, prepared for a member of the great Howard family, is one of the finest specimens extant of a very distinctive class of decorated work produced in England for a short period following the Restoration. It is probably the work of SUCKERMAN. The whole of each cover is filled with a mosaic design, not springing from any central scheme, but worked out evenly over the whole. The complete space is partitioned out into fifteen squares, each contained in a frame formed by fourteen repetitions of the favourite curved-end crescent tool, and the interiors filled with one of four different designs either composed of formal floral tools or of combinations of tulip tools with sprays of leaves. Three squares at top, bottom, and centre are filled with more solid masses of gilded work struck from large engraved tools. All the vacant spaces have been filled in with dots and stars. The back is richly gilded in the usual style of the period, each panel decorated with two chevrons point to point, standing out plain upon a gold background worked from large semi-circular and triangular tools. The rich effect of the decoration is much increased by the use of coloured enamel, for all the hollow tools, tulips, buds, leaves, flowers, and crescents have been enamelled in red or silver, which shows up brilliantly on the black morocco of the binding.*

This copy contains the inscriptions "Mary Howard 1682-3." She was the wife of Lord Henry Howard, who became the 7th Duke of Norfolk in 1684.

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31

COLLINS (WILKIE).

THE ORIGINAL HOLOGRAPH MANUSCRIPT of his Famous Novel

"NO NAME."

Consisting of 570 leaves. 4to.

* * * This highly important manuscript is also corrected throughout by the Author.
Bound in red morocco.

£220

32

CORNEILLE (PIERRE).

Le / Theatre / de / P. Corneille. / Reuev et corrige par l'auteur. /
(Fleuron). / Primé à Rouen, Et se vend. /

*A Paris, Chez Louis Billaine au Palais dans la gran / de salle, à la
Palme et au Grand / Cesar / M.DC.LXIV. / Avec Privilege du Roy. /*

Original calf, enclosed in two red morocco cases.

2 vols. Small folio. *Paris, 1664.*

* * This is a unique copy of the most important Edition of Corneille. The text of his Plays was revised by Corneille, with great care for this Edition. The Plays, therefore, present numerous and notable textual differences from the First (separate) Editions.

The first volume is illustrated with a superb portrait of Corneille and a brilliant impression of the engraved frontispiece, both being by A. Paillet.

This precious copy belonged to Congreve the Dramatist, having been presented to him by his publisher, Jacob Tonson, the elder.

On the fly-leaves of both volumes Congreve has written "Wm. Congreve. The gift of my friend Mr. Jacob Tonson, Senr."

£150

33

COWPER.

THE ORIGINAL MANUSCRIPTS of his famous translations of
HOMER'S ILIAD AND ODYSSEY.

*Bound in 4 volumes, 4to (the original binding), with Cowper's
ex-libris in each.*

The Manuscripts, which are in beautiful condition, consist of:—

1. THE ODYSSEY. A thick quarto volume containing the whole of the Odyssey. With inscription in Cowper's autograph to the effect that it was "begun September 24th 1788."

This is complete and entirely in Cowper's autograph with the exception of three or four pages and parts of pages of which there are old copies inserted.

In all about 800 pages.

It should be noted that Cowper frequently, when a passage was much confused with interlining and corrections, re-wrote the passage on a slip and pasted it over the Original.

2. THE ILIAD. A thick quarto volume containing by far the greater part of the Iliad. There are 15 complete books, 4 incomplete books, and 5 books missing.

More than half of the volume and the Corrections to the remaining half are in Cowper's autograph.

In all about 850 pages.

3. THE ILIAD. A thin quarto volume of Corrections and Variations of the Iliad, nearly all in Cowper's autograph.

About 150 pages.

4. THE ODYSSEY. A case containing Corrections and Variations of the Odyssey written on sheets of writing paper. This contains an inscription in Cowper's autograph to the effect that these Corrections and Additions were finished on 8 March, 1799. The whole in Cowper's autograph.

About 110 pages.

* * Nos. 3 and 4 are the Corrections and Variations which Cowper made at the instigation of his friend Johnson, with a view to the issue of a new Edition.

The supreme importance of Nos. 1 and 2 is apparent when they are compared with the printed text. These, the Original Manuscripts, are full of corrections and alterations, and yet widely differ from the printed versions, so that they alone show the gradual growth of the finished translation and the great labour Cowper bestowed upon them.

The major part of these two volumes is Cowper's own first fair copies, and the remarkable way in which they differ from the first printed texts of the Iliad and Odyssey shows how many transcripts and revisions must have succeeded them.

The history of these, the Original Manuscripts, is clear and straightforward. At Cowper's death they passed into the hands of his relative John Johnson, who superintended the publication of the second edition of the Homer in 1802, "with copious alterations and notes, prepared for the press by the Translator, and now published with a Preface by his kinsman J. Johnson, LL.B."

John Johnson died in 1833, and the volumes became the property of his son the Rev. J. Barham Johnson of Norwich, from whose family they were acquired.

Accompanying the Manuscripts is a remarkably fine and entirely uncut copy (in the original boards) of the Editio Princeps of the Poet's translation—2 volumes 4to, 1791, and a copy of the excessively rare "Proposals" for publication dated 10th February 1786—also uncut, as issued.

THIS IS ONE OF THE MOST MAGNIFICENT POETICAL MANUSCRIPTS IN EXISTENCE.

£1,250

34

CROMWELL, HAMPDEN, PYM, AND LAMBERT.

A unique and extraordinarily IMPORTANT COLLECTION OF LETTERS and ORIGINAL DOCUMENTS of CROMWELLIAN and CIVIL WAR INTEREST. *Inlaid to small folio size, and bound in brown morocco extra.*

CROMWELL (OLIVER). DOCUMENT, Signed "O. Cromwell." 1 page, folio. 6 September, 1651. Being a Warrant authorizing Sir John Wollaston to pay £2,037 3s. 6d. to John Gladman for the Army.

2. CROMWELL. LETTER, Signed "Oliver P." 1 page, 4to. 26 September, 1655. Asking for full particulars of ships of war in the Channel. The body of the letter is in the handwriting of John Thurloe, Cromwell's Secretary of State.
3. CROMWELL (OLIVER). DOCUMENT, Signed "Oliver P.," to an Officer's Commission. Dated from *Whitchall*, 3 June, 1655.
4. PETITION TO OLIVER CROMWELL. 1 page, large folio: "The Humble Petition of the Several Farmers of the Excise of Beere, Ale, Perry, Cider, Mead and Metheglin," with 19 signatures of the Petitioners.
* * * Cromwell's ancestors were publicans.
5. CROMWELL (RICHARD). His SIGNATURE, when Protector, to a Document. 1 page, folio. Presenting John Paradis to the Vicarage of Westbury in Wiltshire. Dated 11 January, 1658.
6. CROMWELL (HENRY). *Son of the Protector, Viceroy of Ireland and Major-General of the Forces.* His SIGNATURE to a Deed relative to the Family property in Huntingdonshire. Dated 4 February, 1656.
* * * Of the highest interest. In this Document he is cited as "Henry Williams *alias* Cromwell." It is a little known fact that the real name of the Cromwell family was Williams. Oliver Cromwell's grandfather was Richard Williams, but he adopted the name of Cromwell because he enjoyed the patronage of the famous Thomas Cromwell, Earl of Essex.
7. CROMWELL (HENRY). ORDER signed by him to pay Doctor Philip Carteret £77 for his pay as Advocate-General of the army, upon the Treasurers of War for paying the forces in Ireland. 1 page, folio. Dated 30 Sept. 1657.
* * * The Receipt is duly endorsed and signed by Philip Carteret.
8. CROMWELL (HENRY). ORDER signed by him to pay £641 4s. for the support of the English troops in Ireland. Dated 3rd December, 1658. 1 page, folio.
9. DISBOROUGH or DISBROWE (JOHN). Brother-in-law of Oliver Cromwell. DOCUMENT, signed by him. 1 page, folio. 7 Jan. 1648. Acknowledging the receipt of £402 7s. 4d. for the wages of the Officers and soldiers in the garrison at Portsmouth.
10. HAMPDEN (JOHN). His SIGNATURE to an Assessment of Taxation for the County of Bucks. 1 page, 4to. 10 September, 1628.
* * * *This is the sole signature of Hampden that has occurred for sale during the past thirty-five years.*
It is an interesting fact that Hampden and Oliver Cromwell were first Cousins.
11. PYM (JOHN). LETTER, Signed by him. 1 page, folio. 10 May, 1642. To Sir Gilbert Gerard, Treasurer of the Army. Relative to the payment of £200 "coined out of ye Kentish plate" unto Sir Edward Boys, for the payment of his garrison.
* * * The Signature of Pym is almost as rare as that of Hampden.
12. LAMBERT (JOHN). *Parliamentary General.* HOLOGRAPH LETTER, SIGNED. 1 page, 4to. *Bradford*, 6 March, 1643. Addressed to Sir Thomas Fairfax, General of the Northern Army.

13. THURLOE (JOHN), *Secretary of State to Cromwell*. DOCUMENT, Signed by him. 1 page, folio. 21 October, 1652. Ordering the Committee of the Navy to give an account as to the condition of the Winter Guard.
14. LENTHALL (WILLIAM), *Speaker of the Regicide House of Commons*. DOCUMENT, Signed by him. 1 page, folio. 28 March, 1644. Requesting the Parliamentary Army not to plunder the goods or estates of Henry Lea, of Gatfeilde, Yorkshire.
15. MEADOWS (PHILIP), *Secretary for the Latin Tongue to Cromwell*. HOLOGRAPH LETTER, SIGNED. 1 page, 8vo. London, 1 June, 1665. An order for the payment of money.
16. CARLYLE (THOMAS). HOLOGRAPH LETTER, SIGNED. 3½ pages, 4to. *Chelsea*, 2 March, 1856. Entirely relative to portraits of Oliver Cromwell.
17. CARLYLE (THOMAS). HOLOGRAPH LETTER, SIGNED. 1½ pages, 12mo. *Chelsea*, 11 June, 1857. To F. Anderson. Referring to a map.
18. WOOLNER (THOMAS, R.A.). HOLOGRAPH LETTER, SIGNED. 1 page, 8vo. *Welbeck Street*, 6 March, 1870. To F. Anderson. Informing him that Carlyle wants a woodcut of the mask of Cromwell from the original in his (Woolner's) possession.
19. CARLYLE (THOMAS). HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo. Written in blue pencil. *Chelsea*, 8 March, 1870. To the same. Giving him full instructions as to the engraving of the [Cromwell] mask, and not doubting that he will "bring out a right likeness of the dead Oliver."
20. WOOLNER (THOMAS, R.A.). HOLOGRAPH LETTER, SIGNED. 2 pages, 8vo. 16 March, 1870. To the same. Concerning the difficulty as to the character of the pimple which had been broken off from Woolner's [Cromwell] cast.
21. WOOLNER (THOMAS, R.A.). HOLOGRAPH LETTER, SIGNED. 1 page, 8vo. *Welbeck Street*, 19 March, 1870. To the same, on the same subject.
22. CARLYLE (THOMAS). HOLOGRAPH LETTER, SIGNED. 2 pages, 8vo. Written in blue pencil. *Chelsea*, 20 March [1870]. To the same. He is not quite satisfied with the drawing from the [Cromwell] cast: "It is not completely like, the wart quite wrong placed . . . no cast which has not a wart can be considered fit."
23. CARLYLE (THOMAS). HOLOGRAPH LETTER, SIGNED. 1½ pages, 8vo. Written in blue pencil. (May 1870). To the same. He sees nothing wrong in the [Cromwell] mask except the formation of the wart: "For Heaven's sake! put that wart right at last."
24. WOOLNER (THOMAS, R.A.). HOLOGRAPH LETTER, SIGNED. 1 page, 8vo. *Welbeck Street*, 17 May, 1870. To the same. He thinks the print much improved, and suggests a few alterations.
25. PROOF on India paper of the Map, with corrections in the autograph of Carlyle, referred to in his letter of 11 June, 1857.
26. PROOF on India paper of the Cromwell Mask, engraved by F. Anderson, to which the above letters from Carlyle and Woolner refer.

* * * The preceding eight letters (Nos. 17-24) form a complete Correspondence, and were the subject of a Magazine article on Cromwell.

27. CARLYLE (THOMAS). HOLOGRAPH LETTER, SIGNED. 3 pages, *Chelsea*, 13 May, 1844. Concerning his "Cromwell."
28. CARLYLE (THOMAS). HOLOGRAPH LETTER, SIGNED. 1 page, 8vo. 5 *Cheyne Row*. 25 August, 1854. To J. E. Martin. Relative to Sir Thomas Robinson's (Cromwellian) Papers.
29. BROWNING (ROBERT). *Poet*. HOLOGRAPH LETTER, SIGNED. 2 pages, 8vo. *New Cross*, 14 June, 1844. To H. W. Field, stating that Carlyle wishes to have copies of Cromwell's letters.
30. BIRKENHEAD (SIR JOHN). The Original Holograph Manuscript of the well-known poem by him, "OLIVER RANTING THE RUMP." 20 April, 1653. 3 pages, folio.
31. THE REGICIDES. Document Signed by Gregory Norton, Nicholas Love, Humphrey Edwardes, John Lisle, Henry Mildmay, and John Trenchard, all of whom were Regicides. 1 page, folio. March 1648-9. To pay Cornelius Holland (also a Regicide) 5½ years' arrears due (with Holland's acknowledgment, signed).

* * A document signed by seven of the regicides, and by them exclusively, is of extremely rare occurrence.

£500

35

DE MAINTENON (MADAME).

The splendid Collection of 219 of her famous Letters to her Niece, Marthe Marguerite de Villette.

These Letters, nearly of all which are in her own hand, date from 1698 to June 1718. Madame de Maintenon died in 1719.

They are either signed "de Maintenon," or with her well-known initial or cypher. The few which are in the hand of Mlle. d'Aumale are signed by Madame de Maintenon.

The 23 letters written in the year 1705 are Mlle. de Villette's own copies, the Originals having been destroyed by her.

* * * These Letters to her favourite Niece are the most "intimate" of Madame de Maintenon's.

Louis XIV was secretly married to Madame de Maintenon in 1664, and these 219 Letters are so full of references to the King, to contemporary Politics and Politicians, and to the favourites of his Court, that it is impossible to give adequate quotations from them.

The Letters are preserved in a morocco box with lock and key.

A descriptive Catalogue accompanies the Collection.

£875

DE POITIERS (DIANE), her Daughter, her Father, and her Grandfather.

A Unique Collection of their Letters.

1. DIANE DE POITIERS. HOLOGRAPH LETTER, SIGNED, dated from *Moulins*, 21 October, 1548.

This letter is addressed to François de Lorraine, then Duc d'Aumale, afterwards Duc de Guise. It gives an account of the Marriage of Jeanne d'Albret, heiress of Navarre, with Antoine de Bourbon, Duc de Vendome, "Prince of the Blood-royal." They were the Father and Mother of Henri IV.

* * * *This letter has never been published.*

2. DIANE DE POITIERS. LETTER, SIGNED BY HER WITH HOLOGRAPH SUBSCRIPTION, dated from *Fontainebleau*, 24 August, 1556. Addressed to her Cousin, Charles de Levis. This letter, written at the request of Henri II, gives instructions as to the disposal of certain galley slaves. Diane also assures her Cousin that she will use her endeavours to obtain the ransom of his Son (Claude de Levis) who had been captured during the Siege of Metz in 1552.

3. DIANE DE FRANCE (daughter of Diane de Poitiers and Henri II). LETTER, SIGNED BY HER, dated 15 April, 1581.

In this letter, which is addressed to Robert Habert, she describes herself as "Seur legitmée du Roy."

4. JEAN DE POITIERS (Father of Diane de Poitiers). HOLOGRAPH LETTER, SIGNED, dated from *Lyons*, 23 February, 1529. It is addressed to his Cousin, John Stewart, Duke of Albany, Regent of Scotland.

This splendid letter, which covers 3 folio pages, is relative to negotiations between the Writer, the Duke of Albany, and Pope Clement VII.

* * * *This letter has never been published.*

There is a very curious resemblance between the hand-writing of Diane and her Father.

5. AYMAR DE POITIERS (Father of Jean and Grandfather of Diane). DOCUMENT, signed by him, dated 29 June, 1456, relative to money due to him by his Cousin Guillaume "batard de Poitiers."

This unique and most precious Collection is accompanied by a full descriptive Catalogue.

It is enclosed in a morocco box with lock and key.

37

DE POMPADOUR (MADAME).

The most important Collection of her Holograph Letters extant, being those addressed to her Father (François Poisson) and her Brother (the Marquis de Marigny) between the years 1740 and 1751.

This most precious Correspondence comprises 11 Letters to her Father, 30 to her Brother, and 1 to the Duc de Richelieu.

Apart from the endless intimate Family details with which these letters abound there are frequent appreciations (or the reverse) of the Royal, Political, Literary, and Artistic personages of the reign of Louis XV.

Within the limits of a Catalogue it is only possible to note her references to her "Guardian," le-Normant-de-Tournehem (who is believed by some to have been her Father); her daughter, Alexandrine; Louis XV, her famous portraits by Boucher, Cochin, and Liotard; Count Alfieri, the King of Sardinia, the Duke of Savoy, Vanloo's portrait of Louis XV, to her own acting in Voltaire's *Alzire ou les Américains*, and La Briere's *La Prince de Noisy*, the Dauphin and Dauphine (Father and Mother of Louis XVI, Louis XVIII and Charles X), Pope Benedict XIV's reception of her Brother, Vernet's pictures which were commissioned by Louis XV, the Infante of Spain, the Duc de Nivernois (Ambassador in London), Voltaire's appointment as Chamberlain to Frederick the Great, the death of Mlle. de Mailly (Louis XV's former Mistress), the King's daughters, Sophie and Louise (whom she describes minutely), her Husband (le Normant d'Etoiles), Louis XV's accident whilst hunting, etc.

The first Letter to her Father is signed "P. d'Etoiles," an excessively rare form of her signature. It was written in her 20th year and just after her marriage to le Normant d'Etoiles, and is believed to be the earliest letter of Madame de Pompadour's that has been preserved.

The 42 letters are preserved in a morocco box with lock and key.

A full descriptive Catalogue accompanies the Collection.

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38

DE POMPADOUR (MADAME).

Recueil / Des / Comedies / Et / Ballets / Représentés sur le Theatre / des petits Appartemens / pendant l'Hiver de / 1747 à 1748. /

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* * Excessively rare. Only a very few copies were privately printed by Madame de Pompadour for presentation to the great Personages who either acted in or witnessed these Comedies. (See the long notes in the volume.)

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Inserted in this copy is the exquisite "Billet d'Entrée," which was designed by Cochin for admission to these *Divertissements*. This impression is probably unique.

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Lettres De Madame / La Marquise De / Pompadour, / Depuis
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* * THE ONLY OTHER DIDEROT MANUSCRIPT KNOWN TO US IS IN MR. J. P. MORGAN'S LIBRARY.

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42

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* * This extraordinary Manifesto, which occupies 51 1/2 pages, is signed in full "B. Disraeli," and dated from *London*, 2 *July*, 1835.

"It was not till the General Election of 1837 that Disraeli obtained a seat in Parliament, having previously contested, without success, both High Wycombe (twice in 1832, and again in 1834), and TAUNTON (in 1835), involving himself in squabbles, of no very dignified character, with Joseph Hume and Daniel O'Connell. At TAUNTON he attacked O'Connell, who had written a complimentary letter about him when he stood for Wycombe. O'Connell retorted by comparing Disraeli to the 'impenitent thief.' There was some talk of a duel with O'Connell's son Morgan, O'Connell having made a vow against the practice; but nothing came of it."

This remarkably important manuscript is enclosed in a velvet case. £250

43

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The ORIGINAL SCORE, *entirely in Donizetti's autograph*, of his World-famous Opera,

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We may add that this magnificent manuscript occupies no fewer than 426 folio pages.

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44

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THE ORIGINAL HOLOGRAPH MANUSCRIPT, SIGNED, of his
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* * * This magnificent Manuscript is signed twice, viz. the Dedication (to Monsieur Meline) and the Presentation inscription. Dumas presented this manuscript to Mademoiselle Mathilde Kindt.

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45

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46

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The original cardboard covers, in which it is preserved, also bears the following inscription in the Composer's autograph: "Score, Cockaigne, Edward Elgar."

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47

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49

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have 206. The additional Chapters are here supplied in MS. At the end of the text is a
transcript of Wolfgang Meurer's Commentary on the Work and indices of the principal
words. Melanchthon's signatures appear throughout the volume in seven different ways,
viz : P.M., PHILIPPUS MELANCH; Ph. M.; P. MEL., etc. *The original stamped German
binding is very curious.*

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52

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(For Bossuet's letters relative to his controversy with Fénelon on *Quietisme* see *ante*)

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FIELDING.

The / History / of / Tom Jones / A Foundling / In six volumes /
by Henry Fielding Esq. / *Mores Hominum Multorum vidit* /

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The First issue of the First Edition (*with the 46 cancelled leaves which contain the textual errors*) is thus distinguished:—

- Vol. 1. Misprints at pages 11, 52, 57, 60, 68, 99, 151, and 209.
 „ Has the leaf of Errata C8.
 „ Has the blank leaf K 12.
 Vol. 2. Misprints at pages 29, 86, 105, 230, 273, 280, and 306.
 „ Page 26 has no number to the page.
 Vol. 3. Misprints at pages 19, 27, 40, 57, 134, 238, 274, 277, 294, 307, 330, and 348.
 „ Has the blank leaf R 12.
 „ Leaf M 3 has no signature mark.
 „ Page 76 is wrongly numbered 67.
 „ „ 104 „ „ 103.
 „ „ 114 „ „ 144.
 Vol. 4. Misprints at pages 35, 90, 91, 110, 111, 120, 122, 169, 179, 185 (2 misprints),
 193, 212, 231, 235, 270, and 294.
 „ Leaf K 6 has no signature mark.
 „ Page 222 is wrongly numbered 225.
 Vol. 5. Misprints at pages 66, 113, 172, 181, 182, 223, 249, 251, 263, 272, 274, 282
 (2 misprints), and 283.
 „ Page 80 is wrongly numbered 90.
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 Vol. 6. Page 106 is wrongly numbered 109.
 „ „ 185 „ „ 188.
 „ „ 208 „ „ 205.

Inserted in Volume 1 is an Attestation signed by Fielding and dated 8 March, 1753.

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c

54

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* * Probably less than half-a-dozen copies of this Second (or corrected) issue of the First Edition exist in Uncut state.

The present is a very fine copy save that the last leaf of volume 6 has the margin repaired.

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55

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* * This contains exactly the same text as No. 53.

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ALSO

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There is ample evidence that the book belongs to the "Use" of Rouen. The Rouen "Use" is proved by the Antiphon and Capitulum in *Prime*, which are "Maria Virgo," and "Per te dei," while those of *None* are "Pulchra es" and "Et radicavi." Again, the Festival of "St. Marcial" is on 3 July, and Rouen is the only "Use" where it occurs on that day. Finally, on 3 December was celebrated the "Translation of the Relics" of the Cathedral of Rouen.

The text of the book is written in a French hand of the reign of Charles VII. It is in double columns of twenty-five lines, while every page is lavishly illuminated in gold and colours. Each leaf of the Kalendar has a border round three sides which, besides floral ornaments, contains small pictures, those in the lower margin being the signs of the Zodiac, and those at the sides depicting occupations of the various Months.

The Manuscript is enclosed in a magnificent binding of brown morocco by Nicholas Eve. The sides are decorated with a double panel frame, each filled with sprays of laurel and palm, and enclosed with gilt fillets. At each interior of the inner panel is a large ornament built up with the same sprays and with flowers and stars. In the centre is an oval ornament made with two branches. The back is flat and decorated with a succession of bands of gilt ornament. The boards are lined with vellum, and the edges of the leaves are gilt.

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It contains the *Orationes* of St. Francis of Assisi, and consists of six parts: 1. *Oratio de observantia divine legis.* 2. *Oratio de immortalitatis animarum.* 3. *Oratio de comuni resurrectione.* 4. *Oratio de justicia servanda.* 5. *Oratio de transfiguratione Salvatoris.* 6. *Oratio de dulcedine vite eterne.* These do not appear to be mentioned in the chapter on the writings of St. Francis appended to Paul Sabatier's Life of St. Francis of Assisi.

The Manuscript concludes with a *Colophon* which records its provenance. Expanding the contractions, it runs "Prescriptas orationes egit et recensuit in capella Sanctissimæ Domini nostri Pauli secundi. Magister Franciscus de Assisio provincie Sancti francisci magister et in romane curie totius ordinis minorum procurator Intelix."

The Manuscript covers 81 pages of Vellum. It is exquisitely written in a nineteenth-century Italian hand, with the initial letter to each Oration in gold, the others are either blue or red, while all have coloured flouriations. The binding is contemporary, and is of the Papal white satin with yellow silk ties. On the first page is the Coat-of-arms of a hand holding a heart with the motto *Volenti*.

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60

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4to. London, 1625.

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The vellum binding of this volume is a beautiful example of the style much in favour in the early part of the seventeenth century. This copy gains particular interest from its first possessor, George Villiers, Duke of Buckingham, whose arms are stamped on the cover. These are—Quarterly of six : 1, Argent, on a cross gules five escallops or (Villiers); 2, Sable, a fess between three cinquefoils argent (Villiers); 3, Gules, a chevron between three cross crosslets fitchée argent (Pakeman); 4, Per pale gules and sable a lion rampant argent crowned or (Bellers); 5, Azure a bend between six mullets pierced argent (Howby); 6, Argent, a cross, in the first and fourth quarters an annulet vert (Kirkby). The supporters are a dapple grey horse and a stag argent attired or. £50

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at London by Edm. Bollifant, / for Bonham and Iohn / Norton. /
MDXCVII. *With very brilliant impressions of the engraved title-page by
William Rogers, and of the portrait of Gerarde, also by Rogers, and with
nearly 2,000 wood-engravings of plants throughout the volume.*

Folio. Brown morocco, gilt edges. 1597.

* * FIRST EDITION. A really fine copy of this most important old English and Shakespearean volume.

On the fly-leaf of Mr. Halliwell-Phillipps' copy (now in the Morgan library) he wrote "Quite perfect, and with an unusually fine impression of the title-page. This First Edition of Gerarde's Herbal is of most rare occurrence in an absolutely perfect state.—H P."

The engraved title-page shows Gerarde's famous garden in Holborn, which Shakespeare must have had in mind, when, in Richard II, he makes Gloucester say to the Bishop of Ely: "When I was last in Holborn I saw good strawberries in your garden there."

William Rogers, the engraver of the title-page, was the first Englishman who is known to have practised copper-plate engraving. The portrait of Gerarde (on b6) is also on copper by the same Artist.

Lowndes had evidently never seen a copy of the First Edition, as he states it to be a woodcut portrait.

This copy has the leaf of Supplement to the English Index so often wanting.

During the last 35 years, although some more or less imperfect copies have been sold, only two that could be called in any sense perfect seem to be recorded, and when perfect there are few rarer Elizabethan volumes.

£120

65

GLUCK (CHRISTOPH).

HOLOGRAPH LETTER, SIGNED.

3 pages. Large folio. Vienna, 31 December, 1769.

* * * This is a Gluck manuscript rather than a letter. It contains no less than 454 words, and is relative to Handel.

Addressed by Gluck "An Ihrö Durchlaucht dem Fürsten von Kaunitz (P.T.) Untertänigstes Bitten von mir innenbenannten."

"Gluck hatte den grössten Teil seines Vermögens zu einer Societät mit dem Obristleutnant Afflisio für dessen 'Teatral Impresa' verwandt und war auf dem Punkte, durch ungünstige Umstände alles zu verlieren. Die ausführliche Darlegung dieser Verhältnisse sowie Bitte um Abhülfe bilden den Inhalt dieses Schreibens.—Gluck's Briefe gehören bekanntlich zu den allergrössten Seltenheiten. Ein Brief von dem Umfange und der prächtigen äusseren Erhaltung des vorliegenden dürfte aber überhaupt im HANDEL noch nicht vorgekommen sein."—*Meyer-Cohn Catalogue*.

THIS IS CONSIDERED TO BE THE MOST IMPORTANT LETTER OF GLUCK'S IN EXISTENCE.

£350

66

GRESHAM (SIR THOMAS). *Founder of the Royal Exchange.*

A REMARKABLE COLLECTION OF FIVE LETTERS, SIGNED, and a DOCUMENT SIGNED by him. Together with a HOLOGRAPH LETTER, SIGNED, of Thomas Gresham *the younger*. *These important letters are addressed to Sir Nathaniel Bacon, the brother of the famous Sir Francis Bacon, Lord Verulam, and Sir Thomas Gresham's son-in-law. They date from 1574 to 1579.*

These seven letters are illustrated by six portraits, including a brilliant proof after Sir Anthony More of Gresham; the whole being inlaid to a uniform size and forming a handsome folio volume bound in brown morocco extra.

* * * Sir Thomas Gresham, the famous merchant-banker, was the son of Sir Richard Gresham, Lord Mayor of London. He first attained fame as a financier by negotiating certain loans for Edward VI in 1551. Subsequently he was employed on several occasions by Elizabeth, who found him exceedingly useful in obtaining money from foreign merchants, and also in raising loans from merchants in England. In 1566 he founded the Royal Exchange, which was opened by the Queen in person (1570). When Gresham first entered the banking business Antwerp was the commercial centre of the world: when he died the supremacy had been transferred to London.

This is the sole Gresham correspondence known to us.

£315

HARIOT'S VIRGINIA.

ADMIRANDA NARRATIO Fida tamen, de Commodis et Incolarum ritibus Virginae, nuper admodum ab Anglis, qui a Dn. Richardo Greinvile, equestris ordinis viro eo in Coloniam anno M.D. LXXXV. deducti sunt inventae, suntus faciente Dn. Waltero Raleigh equestris ordinis viro Fodinaru stanni praefecto ex auctoritate serenissimae Reginae Angliae.

Anglico scripta sermone a Thoma Hariot, eiusdem Walteri domestico, in eam Coloniam misso ut Regionis situm diligenter observaret. Nunc autem primum latio donata à C.C.A. Cum gratia & privilegio Caes Maiest. ad quadriennium.

Beautiful impressions of the finely engraved border to title and 28 fine large engravings and map by De Bry and G. Veen.

Small folio. *J. Wechel for Theodore de Bry, Frankfort, 1590.*

* * This superb copy of Hariot's Virginia is of special interest as having belonged to JOHN WHITGIFT, ARCHBISHOP OF CANTERBURY. It is bound in plain dark calf with a single gilt line running round the edge of the covers, and a plain back. In the centre of each side is the Archbishop's armorial device. The arms are "Azure, an episcopal staff in pale or ensigned with a cross pattée argent, surmounted of a pall of the last charged with four crosses formées fitchées sable, edged and fringed or (See of Canterbury). Impaling, Argent on a cross flory sable five bezants (Whitgift)." The charge is on a plain shield enclosed in a Jacobean frame. Whitgift, who was Archbishop of Canterbury from 1583 to 1604.

NO OTHER EXAMPLE OF ARCHBISHOP WHITGIFT'S LIBRARY HAS OCCURRED FOR SALE FOR VERY MANY YEARS.

£400

HARVEY (JOHN).

A discursive probleme concerning Prophecies. How far they are to be valued, or credited, according to the surest rules, and directions in Divinitie, Philosophie, Astrologie, and other learning.

4to. *John Jackson for Richard Watkins, London, 1588.*

* * The present copy (bound in dark brown calf about 1625) belonged to EDWARD GWYNNE, and has his name printed in capital letters in gold on the upper cover and his initials on the lower. This Gwynne appears to have been a notable collector during the first half of the seventeenth century, and to have possessed a library in which were many rare English books. Among other books he owned the interesting volume of Shakespeare quartos, now belonging to Mr. H. C. Folger.

This very rare book is referred to by Dr. Furness in his edition of *King Lear*. £65

HENAULT (LE PRESIDENT).

Nouvel Abregé / Chronologique / De / L'Histoire de France, / Contenant / Les Evenemens De Notre Histoire / depuis Clovis jusqu'à la mort de Louis XIV les / guerres, les batailles, les sieges, &c. nos loix, nos mœurs, / nos usages, &c. / Nouvelle Edition / *Augmentée & Ornée de vignettes & fleurons en taille-douce.* / Indocti discant, & ament meminesse periti. /

A Paris, / De L'Imprimerie De Prault. / M. DCC. LXVIII. / 1768.

4to. *Red morocco by Derome.* 2 vols.

* * * A most charming copy, printed on *Papier d'Hollande*, of one of the choicest French illustrated books of the Eighteenth century.

It contains very brilliant impressions of the beautiful engravings by Nattier, Cochin, Moreau, and Chetel.

This copy contains the *tirés-a-part* of three of the vignettes and an autograph letter of President Henault. Copies in contemporary morocco bindings are extremely rare.

£84

HENRY VII.

HIS ROYAL SIGN MANUAL TO THE ORIGINAL ORDER for the payment of 40 shillings unto William Tolle for "syngyng brede, tukkyng gyrdyll and frankyncens spent in o^r (our) Chapel" for the "two yeres now passed." *On vellum. Dated Greenwyche (Greenwich) 4th Apryll The 13th yere of o^r (our) Reigne (1498).* Addressed to "Sir Robert Litton keper of our great Wardrobe."

* * * The phrases in this important (Ecclesiastical) Tudor document may be thus explained :—

1. "Syngyng brede" is the Sacramental wafer. This is a common mediæval term.
2. "Tukkyng gyrdyll" would be a girdle for putting round the alb to keep it from being in the way when celebrating Mass.
3. "Frankyncens" is, of course, incense.

£175

71

HENRY VIII.

LIBELLO HUIC REGIO HAEC INSUNT. Oratio Ioannes Clerk apud Ro. Pon. in exhibitione operis regii. Responsio roman pont. ad eandem ex tempore facta. Bulla ro. pon. ad regiam maiestatem pro eius operis confirmatione. Summa indulgetiaru, libellum ipsum regium legentibus, concessarum. Libellus regius aduersus Martinum Lutherum haeresiarchon. Epistola regia ad illustrissimos Saxoniae duces pie admonitoria.

FIRST EDITION. *Illustrated with 3 titlepages within elaborate woodengraved borders, besides other woodengraved borders and ornamental initials by Holbein. A VERY LARGE COPY. 4to. Morocco extra, g.e.*

(Colophon). *Apud inclytam urbem Londinum in aedibus Pynsonianis. An. M.D. XXI. quarto Idus Iulii. Cum priuilegio a Rege indulto. 1521.*

*** A superb copy of the First Edition of Henry VIII's famous attack on Luther. It contains the very rare "Oratio" and the "Epistola" found in but very few copies of this 1521 issue, which was printed by Pynson. It also contains the leaf of Errata which is generally missing. Copies of the First Edition with these Supplements are extremely rare, and all the five Vellum-printed and the other known Presentation copies are without them.

Of the five vellum copies known four are in the Vatican, and the fifth is in the Rylands Library, Manchester.

This is the most famous production of Pynson's London press.

£125

72

HENRY VIII.

HIS ROYAL SIGN MANUAL to the ORIGINAL ORDER for the remission of the payment of £300 from "John, Abbot of oꝛ (our) Monasterie of Chestre" "it being determyned that for the discharge of the soule of oꝛ said late Fader the same obligatōns ought of Conscience to bee restored to the said Abbot and his Monasterie." *On paper. Dated "Grenewiche the last Day of Marche The second yere of oure Reigne" (1511).*

*** A superb Ecclesiastical document illustrating Henry VIII's early piety. It bears a most remarkable group of Tudor signatures. A unique feature is that no less than six of Henry VII's seven executors have signed this document.

Countersigned by Cardinal Fisher (the martyred Bishop of Rochester); Thomas Ruthall (Bishop of Durham); Richard Fox (one of the seven executors of Henry VII's

Will, Bishop of Winchester); Thomas Howard (Earl of Surrey, another of Henry VII's executors); John Yonge (another of Henry VII's executors and Master of the Rolls); Sir John Fyneux (another of Henry VII's executors and Chief Justice of the King's Bench); Sir Thomas Lovell (another of Henry VII's executors); John Cutte (another of Henry VII's executors and Under-Treasurer of England); and three other signatories.

£220

73

HENRY VIII.

HIS ROYAL SIGN MANUAL TO A STATE PAPER. 1 page, oblong folio. Dated "*at oure Palace of Westminster 12th day of May the XXXVIIIth yeare of oure reigne*" (1545).

This is the King's original order for the taking down of "all suche stone of all kynde, tymbre, leade, iron, glasse, marble and all lyke things being nowe in or uppon the Chappell floor, Steple and porch or apperteynyng to the late hous of Saint Jhones of Jerusalem . . . nowe desolved." All of which this material is to be used for repairs at the Palace of Westminster.

** Of great importance to the Church of England historian, relating as it does to the *suppression of the Monasteries and Religious Houses by Henry VIII.*

£120

74

HOMER.

His Iliads Translated, Adorn'd with Sculpture and Illustrated with Annotations, by John Ogilby.

Folio. *Thomas Roycroft for the author, London, 1660.*

** This copy was probably bound specially for Ogilby, to be delivered as a prize in his famous lotteries. It is bound in fine red morocco. Round the edge of the sides runs a two-line gilt fillet, and the side is divided into a double panel by the gilt frames one within the other, about two inches apart, both formed by an ornamental gilt roll with gilt fleurons at the corners. The back is fully gilt with small tools.

Pepys in his diary (19 February, 1666) writes: "Thence to the Change, and from my stationer's thereabouts carried home by coach two books of Ogilby's, his *Æsop* and *Coronation*, which fell to my lot at his lottery. Cost me £4 besides the binding." The frontispiece of this copy is a finely engraved portrait of Ogilby by P. Lombart after a painting by Lely.

This Edition of the *Iliad*, which is said to have first allured Pope to read Homer when he was a boy at school, is lavishly illustrated with engravings by *Cornelis van Caukercken*.

£45

75

HORAE DE BEATA VIRGINE MARIA AD USUM ANGLIAE.

12mo. *Manuscript on vellum. Sæc XI** (1460-1480).

* * * This beautiful little Manuscript, written in the reign of Edward IV, consists of 146 leaves. Leaf 1, containing a picture, is a single leaf, then follows six quires of eight leaves, and one of six leaves with an extra leaf inserted, making fifty-five leaves. This portion contains the Horae B.V.M. Then follows thirty-two leaves which contain miscellaneous supplementary prayers and devotions. The final part consists of fifty-two leaves containing the Penitential Psalms, the Litany of the Saints, and Office of the Dead.

After the Horae proper comes the "Exercicium anime speculum vite," then follows "Orationes legende ante ymaginem armorum Christi." The next thirty pages contain a long Invocation of prayer, with the curious rubricated heading "Fasciculus mirre inter ubera." This is taken from verse 13 of the first chapter of the Song of Solomon, "Est amicus meus mihi ut fasciculus myrrhini inter uber mea pernoctaus." The remainder of the book follows the normal course.

The date of the Manuscript would appear to be about 1460-80. The Illumination at the beginning shows the Virgin in a blue robe seated on a red throne with a canopy, and holding out the Infant Christ, who holds out one hand towards St. Bernard, who kneels facing Him and clothed in a white robe. In the border to the picture are scattered flowers and a butterfly on a yellow ground. The first page of the Horae is surrounded by a border in colours, and there are numerous decorative initials.

The volume was originally in a contemporary stamped leather binding, and the panels have been preserved in the present one. Each panel was divided by a horizontal line into two parts, which contain spirals of foliage and fruit, with birds and animals in the curves. Round this runs the legend, intersected by a quatrefoil: "Sis animo leto si tempore vivere longo, expetis ac benefac si lete vivere queris." *This panel was unknown to Weale.*

The binding now on the book is early eighteenth-century diced russia. On the back is the crest of Sir Andrew Fountaine (1676-1753).

£135

76

HOYM (COUNT DE). "The Polish Grolier."

A Collection of 14 Books from his famous Library, the Bindings being stamped with his armorial device.

1. DIO CASSIUS. *Romanarum Historium*. Paris, 1548, small folio. *Calif.*

2. HORATIUS. *Opera*. Venice, 1587, 160. *Citron morocco by Du S. val.*
(*Afterwards in Singer's and Heber's libraries.*)

3. CERVIO. *Libri d'Architettura*. Venice, 1559, small folio. *Office morocco.*
A magnificently illustrated book in a most superb Binding.
(*Perhaps the most splendid volume owned by Count Hoym.*)

4. SOAVE. Historia del Concilio Tridenteno. London, 1610, small folio. Large Paper. copy. *Red morocco by Padeloup.*
(*Afterwards in the Bacot library.*)
5. MAIER. Septimana Philosophica. Frankfurt, 1620, 4to. *Citron morocco by Padeloup.*
(*Afterwards in the De Profond, McCarthy, and Duke of Marlborough's libraries.*)
6. SCALIGER. Epistolae. Leyden, 1627, 8vo. *Calf by Girou.*
7. CICERO. Orationes. Paris, 1638, 4to. *Claret morocco by Du Seuil.*
(*Afterwards in the library of Baron Pichon, Hoym's biographer.*)
8. BAUDIUS. Epistolae. Amsterdam, 1654, 12mo. *Calf by Girou.*
(*Afterwards in the Bernard library.*)
9. SÜETONIUS. Vitæ XII Cæsarum. Leyden, 1656, 8vo. *Calf.*
10. ARNAULD. La Logique. Paris, 1662, small 8vo. *Red morocco by Du Seuil.*
(*Afterwards in the library of the Oratorians at Soissons.*)
11. PINÆUS. De Virginitatis. Amsterdam, 1663, 12mo. *Brown morocco by Padeloup.*
12. MENESTRIER. La Methode du Blason. Lyons, 1689, small 8vo. *Calf.*
(*Afterwards in the Ymeniz library.*)
13. HUET. Traite du Paradis. Paris, 1691, 12mo. *Calf by Padeloup.*
14. COMINES. Les Memoires. Brussels, 1706-13, 5 vols. *Calf by Girou.*
(*These five beautiful volumes constitute the best Edition of the famous Memoires.*)

* * The "Life of the Count de Hoym," by Baron Jerome Pichon, was one of the most noted publications of the Grolier Club.

Price of the Collection £800 net.

77

JEAN DE GERSON.

Incipit Tractatus de mistica Theologia seu contemplacone Speculatine et practice editiisa reverendo patre dnō dno Johanne de Gersonns.

Manuscript on Vellum. Small folio. Bound in vellum, Amiens, Saec. XIV.

* * MANUSCRIPTS WRITTEN AT AMIENS IN THE REIGN OF CHARLES V ARE OF THE FIRST RARITY.

At the end of the Manuscript is the short *colophon*: "Et pertinet ad monasterium venerabile fratrum celestinorum Beati Anthonii de Ambianis. Scriptus per manum fratris Victoris herdine in ordine predicti professi." There is an early inscription at the foot of the last blank page. "Iste liber est Celestinorum de Ambianis. Jhesus maria Joseph Hohannes magdalena."

This Manuscript covers 86 pages of vellum. It is made up in four quires, the first of ten leaves, the second of twelve with an extra one at the end, making thirteen, the third of eight with an extra one at the beginning, making nine, and the last of ten leaves, the final one being blank.

Jean Charlier, the celebrated theologian, better known under the name of Gerson, was born of humble parents in the village of Gerson in the Ardennes in 1363. After a long course of study, and on account of his high attainments, he was elected in 1395 Chancellor of the University of Paris. This was a time when great attempts were being made to reform the Church, and at the Councils of Pisa in 1409 and Constance in 1414, Gerson, aided by Hallam, Bishop of Salisbury, and backed by the Emperor Sigismund and the Germans, gave to it the whole weight of his intellectual and personal ascendancy. His influence in the Universities was directed towards the substitution of a more modern for the old scholastic School of Theology, and to elevate the lives of the Clergy. For some time he was forced by the enmity of the Duke of Burgundy to seek a refuge in the Tyrol, but in 1419 he returned to France, where he entered a Monastery at Lyons, passing the remainder of his life in teaching and writing. He died in 1429.

The Celestins or Moronites were an Order founded in 1254 by Pietro Morono, who became Pope under the name of Celestinus V. They followed the Benedictine rule.

Charles V founded the Paris house, the Order having previously been introduced into France at Orleans and the forest of Compiègne by Philippe le Bel.

£225

78

HUGO (VICTOR).

An UNRIVALLED COLLECTION of ORIGINAL HOLOGRAPH MANUSCRIPTS and HOLOGRAPH LETTERS, SIGNED, of this very eminent French Poet and Novelist.

* * There are no fewer than Forty Original Manuscripts of portions of his Poems and other Writings, besides Eighty-six Letters of the Poet.

Besides the material in the Poet's own autograph there are a Series of Letters from his Mistress—Madame Dronet—and Letters from various Correspondents addressed to Hugo.

In all there are 208 Manuscripts and Letters

The whole collection is inlaid to a uniform size and bound in red morocco, forming two handsome volumes, folio.

A full descriptive Catalogue accompanies the Collection

£750

KEN (THOMAS). *Bishop of Bath and Wells.*

A splendid SERIES of 25 HOLOGRAPH LETTERS, SIGNED "THO. BATH" and "T. K.", addressed to Bishop Lloyd during the years 1691 to 1704.

Inlaid to a uniform size and bound in blue morocco extra, 4to.

* * This highly important Correspondence contains accounts of the death of Bishop Kidder, and refers to his having been misrepresented about a book of Kettlewell's. Ken expresses his thankfulness for his deliverance during the "Great Storm" of 1703, when by a singular coincidence his successor in the Diocese (Dr. Kidder) was killed with his wife in the Episcopal Palace at Wells.

This saintly Prelate was one of the "Seven Bishops" who refused to take the oath to William and Mary. He was deprived as a non-juror, and was the Author of the famous "Morning" and "Evening" hymns.

There are many references to Ken's friend Hooper, Bishop of St. Asaph, etc., etc.

Ken and Lloyd were the only remaining deprived Bishops living at the time of this Correspondence.

Bishop Ken's letters are of quite exceptional rarity; none, so far as can be traced, have occurred for sale for very many years.

£225

KING (JOHN GLEN).

The Rites and Ceremonies of the Greek Church in Russia: containing an account of its Doctrine, Worship, and Discipline. *Plates by T. Mazell.*

4to. London, 1772.

* * This copy was bound by Andreas Lande for GEORGE III in smooth red morocco and ornamented in the Harleian style with broad gilt border formed by the repetition of several formal floral tools and a curved band. The panels of the back are tooled with thistles, sceptres, and other tools, and with the Royal crown in alternate divisions. In the centre of each cover is a stamp of the Royal Arms with England and Scotland impaled in the first quarter, France in the second, Ireland in the third, and Brunswick impaling Luneberg with Saxony in the base point, with the crown of Charlemagne on an inescutcheon in the fourth. The arms are surrounded by the Garter and surmounted by the Royal helmet, crown, and crest between the initials G.R. From the base of the helmet spring the rose and thistle, and the supporters, the lion and the unicorn, stand upon a ribbon containing the Royal motto. The binder of this volume worked for George III, both before and after his accession.

£40

80A

LADIES' PORTRAITS IN MEZZOTINT.

A Magnificent Collection of 331 portraits of Ladies. Engraved from the famous portraits painted by Rembrandt, Van Dyck, Lely, Kneller, Falconet, Mercier, Hudson, Reynolds, Zoffany, Ramsay, Cotes, Cosway, Harlow, and other eminent Portrait painters.

These Portraits have been carefully inlaid and bound in 4 folio volumes, red morocco, by Rivière.

* * The above constitutes a perfectly genuine old Collection which could never be duplicated.

All the Portraits are in Mezzotint and all have good margins.

£2,500

81

LAFAYETTE.

A monumental and extremely IMPORTANT COLLECTION of 129 LETTERS and DOCUMENTS of this famous General, together with 48 Letters either of members of his family or from various Correspondents to Lafayette, etc. There are 177 Letters and Documents in all.

* * No less than 82 of the General's Letters are entirely holograph (80 of which are signed); the remaining 47 comprise Letters and Documents signed by Lafayette. The letters are full of references to the principal events of the time and cover the vast period from 1783 to 1834, the year of his death.

They are of the utmost historical value for the History of France and America during the momentous years comprised between these dates.

Many of the letters are of great length and importance, one of them covering 9 pages, 4to, in Lafayette's minute handwriting. Some of them were written by the General as early as 1783, soon after his return from his second visit to America, when he "bottled up" Lord Cornwallis in Yorktown.

These letters are addressed to Marshal Berthier, La Colombe, Dupont de l'Eure, La Tour, Maubourg (his son-in-law), Delmas, the Princesse de Salm, and others.

Among the documents is an extremely important one relative to the visit of the OSAGE AMERICAN INDIANS TO PARIS, who are without the means of returning to America. LAFAYETTE, AS A CITIZEN OF THE UNITED STATES, has subscribed 100 francs, against which sum he has written his name—"Gnl. Lafayette."

Included in the Collection is a HOLOGRAPH LETTER, SIGNED (2 pages, 8vo), OF MARAT. This is an extremely important letter reminiscent of the French Revolution, and is relative to a CARICATURE AGAINST LAFAYETTE and Bailly.

From such a highly important historical Collection not even a brief *resume* of the contents of the best letters is possible, although, in reality, a full Catalogue comprising the contents of each letter and document ought to be prepared.

The whole Collection is inlaid to a uniform folio size and bound in brown morocco extra

£650

D

LALEMANT (R. P.).

La mort des justes.

12mo. *Louis Josse, Paris, 1772.*

* * This charming MOSAIC binding, probably by THOMAS JOSSE, is of citron morocco with mosaic inlays on the sides and back. The ornamentation of the sides consists of a broad inlaid frame of black morocco, fully gilt, with a repetition of two small tools, the larger meeting at the top, the smaller separated from the bases of the larger by dots. Round the edge of the covers outside the inlay a small ornamental fillet is tooled. The six panels of the back are tooled and gilt, the second with the title, the remainder with a formal dotted floral tool between curves and dots. The first, third, and sixth are covered with thin black morocco, the second and fifth with red, and the fourth left plain. A gilt spiral fillet is run along the edges, and the boards are lined with gilt and coloured paper.

£175

LANDOR.

The IMPORTANT COLLECTION OF 14 HOLOGRAPH MANUSCRIPTS (7 of which are Signed) and 5 HOLOGRAPH LETTERS, SIGNED, addressed to W. Hepworth Dixon.

MANUSCRIPTS.

1. THE ORIGINAL HOLOGRAPH MANUSCRIPT, SIGNED, of "A Modern Greek Idyl" addressed to the Editor of the *Athenæum*, 2 pages, folio.
- 2-8. SEVEN ORIGINAL HOLOGRAPH POEMS. 2 pages, 4to. Dated 16 Nov. 1838.
- 9-12. FOUR ORIGINAL HOLOGRAPH POEMS. 2 pages, folio.
13. THE ORIGINAL HOLOGRAPH MANUSCRIPT, SIGNED, of his Poem "On the Death of Ernest Moritz Arndt," with Holograph Letter, Signed, to the Editor of the *Athenæum*. 1 page, folio.
14. THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED "PRETE GIUSEPPE PESCE") of "A Catholic priest's expostulation." 1 full page, 4to.

ALSO

THE IMPORTANT SERIES OF 71 HOLOGRAPH LETTERS, SIGNED, FROM LANDOR TO ROBERT BROWNING, covering about 160 pages, 4to, and dating from 1840 to 22 August 1861 (less than a month before Landor's death).

* * These letters form a highly interesting Collection from a personal as well as from a literary point of view. They throw light upon the intimate relations between the two

Poets. Landor was a great admirer of Browning's poems, as Browning was of his. Other letters contain verses to Mrs. Browning, much enthusiastic praise of Browning's poetry, and similar praise for the poems of Thomas Campbell and Mrs. Hemans. Some of the later letters, of which there are many written between Browning's departure for Florence after his wife's death in 1861 and Landor's death in 1864, contain pathetic accounts of the writer's infirmities.

The Collection is inlaid to a uniform size, and bound in a folio with red morocco by Rivière.

£300

83A

LAWRENCE (SIR THOS.). *President of the Royal Academy.*

The splendid SERIES of 107 HOLOGRAPH LETTERS, SIGNED, 4to and 8vo. To his friend the Right Honble. John Wilson Croker. Dated from 1815 to 1829.

Inlaid to a Royal 4to size and bound in green morocco extra.

* * Sir Thomas Lawrence died two months after the date of the last letter in the present Correspondence.

As with but five exceptions all these letters are ENTIRELY UNPUBLISHED, no extracts are, for obvious reasons, given.

During the period covered by these letters many of Sir Thomas's finest pictures were painted, notably his Lady Blessington, which was celebrated in Byron's verses; the charming Miss Fry; his most famous pictures of Children; Sir Robert Peel; Lord Liverpool; the Duke of Wellington; Canning; Southey; Mrs. Peel (afterwards Lady Peel) and her daughter; the Countess Gower; Lady Georgina Agar-Ellis; Sir Walter Scott, "Tom" Moore; John Wilson Croker; Miss Croker, etc., etc. A number of these are mentioned in the present letters to Croker, indeed, nearly all the letters refer to Sir Thomas's pictures.

There are continual references to his very famous portrait of Miss Croker. It is interesting to quote "The Croker Papers" in regard to this famous portrait:—

"Sir Thomas had painted an excellent portrait of Mr. Croker, and he was still more successful with Miss Croker (Lady Barrow). Of this latter portrait, Allan Cunningham declares that 'men stood before it in a halt circle, admiring its loveliness, in the Exhibition.' It was 'all airiness and grace.' This picture was in the Exhibition of 1827, and Mr. Croker stated that 'no portrait of the same size and of the same class ever produced so great an impression.'"

"Miss Croker" is now in the Pierpont Morgan collection.

£500

LE SAGE.

A Collection of FIRST EDITIONS, as follows :—

Le Théâtre Espagnol	.. .. .	..	First Edition	1700
Crispin	.. .. .	..	.. ..	1707
Le Diable Boiteux	.. .. .	..	.. ..	1707
Turcaret	.. .. .	..	.. ..	1709
Roland l'Amoureux.	2 vols.	.. .. .	.. ..	1717
Pensées Hasardées	.. .. .	..	.. ..	1729
Histoire de Guzman D'Alfarache.	2 vols.	.. .. .	.. ..	1732
Les Aventures de Monsieur Robert Chevalier.	2 vols.	.. .. .	.. ..	1733
Histoire de Gil Blas de Santillane.	4 vols.	.. .. .	.. ..	1715-35
Histoire D'Estevanille.	2 vols.	.. .. .	.. ..	1734
Le Bachelier de Salamanque.	2 vols.	.. .. .	.. ..	1736-38
Une Journée des Parques	.. .. .	..	.. ..	1735
Recueil des Pièces mises au Theatre Français.	2 vols.	.. .. .	.. ..	1739
La Vie de Don Alphonse	.. .. .	..	.. ..	1754

* * The present is a superb copy of *Gil Blas*. The 4 volumes are bound in red morocco, *doublé* with blue morocco, by Chambolle-Duru.

Gil Blas is a book of extraordinary rarity when, like the present copy, complete and perfect, the 4 volumes having taken twenty years (1715-1735) to publish.

The 23 volumes are all in fine condition.

They are either in their Original or else in excellent modern bindings.

£425

LITURGIES. Not in the British Museum.

A Collection of Twelve Missals, Pontificales, Brevaries, Processionales, etc.

These were printed at Rome, Basle, Strassburg, Lyons, Venice, Cologne, and Salamanca.

They date from 1478 to 1590.

* * The special feature of this Collection is that so excessively rare are all of these volumes that not one of them is in the British Museum.

Every volume is perfect, in fine condition, and handsomely bound.

The terrible destruction during the War of early printed Liturgies in Louvain and other parts of Flanders, as well as in the North of France, renders this Collection of surpassing importance.

A descriptive and fully illustrated Catalogue accompanies the Collection.

£3,500

LIVINGSTONE.

An extremely IMPORTANT COLLECTION, comprising 10 HOLOGRAPH LETTERS, SIGNED, and 1 HOLOGRAPH MANUSCRIPT, SIGNED, in all about 34 *pages*, 8vo, 4to, and folio. Together with a specially written signature of David Livingstone; also a Sheet bearing the signature of David Livingstone, his wife Mary Moffat Livingstone, and Charles Livingstone, brother of the explorer. One of the letters is addressed to the President of the Royal Geographical Society of Vienna, and is relative to Livingstone's exploration of the River Zambesi and his observations on the natives. Another extraordinarily important letter gives an account of the destruction of his house, medicines, furniture, books, and manuscripts by the Boers, who also fought against Livingstone's friendly natives round about. Another letter refers to lithograph portraits of himself, which he says are like caricatures.

. In addition to the above there is a Presentation Copy of Livingstone's work on the Language of the Bechuanas, of which *only 25 copies were printed*; two Letters of C. George of the Royal Geographical Society; a Map of the supposed route, and a Sketch of the correct route taken by Livingstone on one of his journeys through Africa; four portraits of Livingstone, etc.

£135

LONGUS.

Les Amours Pastorales de Daphnis et Chloe. PRINTED ON PAPIER VÉLIN. *Illustrated with 9 engravings by Prudhon and Gerard, engraved by Godefroy, Marais, Massard, and Roger.* The engravings are in TWO STATES, proofs before the letters, and proofs "avec la tablette blanche" having the titles printed separately on "papier de soie." *Red morocco t.e.g. uncut.*

4to. *Didot, Paris, 1802.*

. It has been stated that only 27 copies were issued in Proof state.

This uncut copy is probably unique.

£84

LUCAN.

La Pharsale. Traduite en François par M. Marmontel. *Illustrated with brilliant impressions of the eleven beautiful engravings by Gravelot.*

2 vols. *Original calf gilt. Enclosed in a morocco case. Paris, 1766.*

* * DAVID GARRICK'S copy, with his ex-libris in each volume. Below the ex-libris is a label stating that these volumes were bequeathed by Mrs. Eva Maria Garrick to G. F. Beltz, her executor.

£42

LUTHER.

DAT NYE TESTAMENT. Mit Nyen Summarien . . . dorch Johannem Bugenhagen.

Svo. *Morocco extra, very richly tooled. Hans Luft, Wittenberg, 1530.*

* * Bugenhagen's Low-German revision of Luther's "Testament."

The present Edition, besides an engraved title-page with figures of Christ crucified between the two thieves below an ornamental arch, has twelve portraits of the Evangelists and writers of the Epistles prefixed to the various books, and a series of twenty-six woodcuts to illustrate the Apocalypse. None of the cuts appear to have any artist's or engraver's mark, but have every appearance of being after the designs of Lucas Cranach, the celebrated drawer on wood, who lived for a time at Wittenberg.

An Edition of the greatest rarity. It is not in the British Museum, and the Bible Society has only the reprint of 1534.

£150

LUTHER.

DAS NEU TESTAMENT.

Folio. *Morocco extra, very richly tooled. [Silvan Ottmar], [Augsburg], [1522 or 1523].*

* * A SUPERB COPY OF A VERY EARLY AND HITHERTO UNDESCRIBED EDITION.

This Edition, which has no note of date, place, or printer, appears to be from the press of Silvan Ottmar, who worked at Augsburg between 1513 and 1533. The book is finely printed, with large handsome woodcut initials at the commencement of each book containing figures of the Evangelists and Apostles. On the title-page is a fine woodcut engraved by

Hans Schauflein of a crucifix in the clouds with the Saints and Martyrs at the sides, and notable persons of the Old and New Testament kneeling below. *This Edition appears to be of excessive rarity. It is not in the British Museum, nor is it mentioned in any of the catalogues of noteworthy collections of Bibles. The only bibliographers who cite it are Panzer, and from him Graesse.*

£250

91

LUTHER.

Psalmen Davids. Luther's Geistliche Lieder.

2 vols. in 1. 12mo. *Johan Jansson, Amsterdam, 1638.*

*** This charming little volume is enclosed in an exquisite ENAMEL binding. The sides are covered with purple velvet, and each is enclosed in a wrought gilt metal frame with a delicately-worked hollow pattern filled in with Enamel. The design consists of a series of double arches, the front row in white Enamel, the back ones in blue, and the spaces between containing white beaded ornaments. The clasps are formed of white Enamel daisies joined by white and blue circular bands. In the centre of each cover is a large monogram of the letters D.H.S. in white Enamel enclosed in a graceful circular laurel wreath, with leaves of green and berries of dark-blue Enamel. The back of the book is of smooth red morocco without bands, tooled with sprays of leaves and three large gilt harps. The title is on a shield-shaped piece of black morocco.

ENAMEL BINDINGS OF THIS QUALITY PRACTICALLY NEVER OCCUR FOR SALE. THE LATE EARL OF CRAWFORD'S SPLENDID COLLECTION WAS PURCHASED *en bloc* BY THE LATE MRS. RYLANDS, AND GIVEN BY HER TO THE CITY OF MANCHESTER. THERE ARE SOME FINE EXAMPLES IN THE GREAT MORGAN LIBRARY, AND THE EXQUISITE SHREWSBURY HEIRLOOM NOW BELONGS TO MR. MORTIMER SCHIFF.

£400

92

MARRYAT.

THE ORIGINAL HOLOGRAPH MANUSCRIPT of his very famous novel,

"THE SETTLERS IN CANADA."

Covering 160 pages, folio. Blue morocco.

*** Only one other Marryat manuscript appears to have come into the market.

"The Settlers in Canada" is by far the best of Marryat's stories.

This, the Original Manuscript, differs considerably from the book as published

£225

MARY, QUEEN OF SCOTS.

A Superb Collection of five of her Letters. Together with Letters from her first husband, François II; her third husband, the Earl of Bothwell; her Mother, Mary of Guise; Henri II, and from her Adherents.

1. LETTER SIGNED BY THE QUEEN. It is dated 10 January 1561.

Relative to an Office conferred by the Queen Regent, her Mother, on the Earl of Argyll.

* * * When this Letter was signed Mary had been a Widow less than five weeks. *It is unpublished.*

2. LETTER SUBSCRIBED AND SIGNED BY THE QUEEN, with a long postscript in her autograph. It is dated 6 December 1564.

This unique and intensely interesting Letter is addressed to her First Cousin and Brother-in-Law, Henri d'Angoulême. The recipient was the natural son of Henri II and Lady Fleming, Queen Mary's Aunt.

* * * This is the only known Letter from the Queen to Henri d'Angoulême. *It is unpublished.*

3. A LETTER ENTIRELY IN THE QUEEN'S AUTOGRAPH AND SIGNED, occupying 2 pages folio. It is dated, from her prison at Sheffield, 12 November 1574.

This superb letter is addressed to James Beaton, Archbishop of Glasgow, the Queen's Ambassador in France.

* * * A most pathetic Letter, signed "Vostre bien bonne amye et mestresse prisonniere Marie R."

It is incorrectly printed by Prince Labanoff.

4. LETTER SIGNED BY THE QUEEN. It is dated, from her prison at Sheffield, 2 December 1583.

* * * This letter is of peculiar personal interest as it grants a reward to John Beaton (nephew of the Archbishop), who helped the Queen to escape from prison in 1568.

5. LETTER SIGNED BY THE QUEEN. It is dated from her prison at Sheffield, 12 December 1583. This, again, is a purely personal letter as she grants by it an important Office as a reward to Michel de Castelnau.

* * * Michel de Castelnau was Queen Mary's champion at the Court of Elizabeth. His *Memoires* (published in 1621) are one of the principal authorities for Queen Mary's life between the years 1559-1570.

6. FRANÇOIS II. Document signed by him. It is dated 21 March 1559, the first year of the reign of François and Mary.

* * * This Document is relative to the affairs of Scotland.

7. JAMES HEPBURNE (EARL OF BOTHWELL). Letter signed by the Earl. It is dated 2 January 1566.

*** A letter of intimate personal interest, being relative to his first Wife's (Jean Gordon) dowry.

8. JAMES HEPBURNE (EARL OF BOTHWELL). Letter signed by the Earl. It is dated 26 October 1566.

*** This is a Letter of surpassing interest, because both Mary and Bothwell were at Jedburgh when it was signed, Mary being at death's door.

Bothwell's letters are of extraordinary rarity. During the past 40 years less than half-a-dozen have occurred for sale.

9. HENRI II. Letter signed by the King. It is addressed to Anne de Montmorency, Constable of France, being dated 24 October, 1548.

This Letter, after describing the health of François II refers to the known "intelligence and behaviour of my said daughter the Queen of Scotland that it has redoubled my desire to see her which I hope will be soon." In the meanwhile he desires the latest news of Queen Mary.

*** A very important Letter. Although Mary (*then 6 years old*) had arrived in France on 30 August, 1548, it is clear that Henri had not yet made her personal acquaintance.

10. MARY OF GUISE. Letter signed by her, as Queen Regent of Scotland, with post-script in her Autograph. It is dated from Leith, 28 January 1556.

*** This letter is addressed to François de Noailles, Henri II's Ambassador to the Court of Mary Tudor.

11. JAMES VI AND ANNE OF DENMARK. Letter signed by both. It is dated 1595.

*** Letters bearing the joint-signatures of James and Anne, especially at this early period, are of very great rarity.

12. CLAUDE DE LA BOISSELIÈRE NAU. Document signed by him. It is dated from Tutbury Castle (where Mary was then imprisoned), 2 March 1585.

The Document relates to Balthasar Huslin, one of Queen Mary's personal servants.

*** In addition to being signed by Nau, this document is also signed by two of the Queen's "Valets de Chambre," Bastien Paiges and Hierosme Pasquier. It is of historical importance, because it throws fresh light on the Household of the Queen.

13. LOUISE DE BRETAGNE. Letter entirely in her Autograph and signed. It is dated the second day of Lent 1561, and addressed to Catherine de Medici.

*** The letter contains a curious reference to the funeral of François II and the departure of Queen Mary for Scotland. The writer was *Dam. Jehanne*, i.e. Elizabeth of France, Queen Mary's Sister-in-law.

14. FLORIMOND ROBERTET. Letter entirely in his Autograph and signed. It is dated 28 July 1560, and addressed to l'Aubespine, François II's Ambassador in Spain.

A remarkably important historical letter denouncing the obnoxious "Treaty of Edinburgh," which had been signed on behalf of Queen Mary twenty-two days previously.

* * A quaint passage in this letter states that the writer had promised Queen Mary "a pair of blue silk stockings and a pair of carnation ones," and asks l'Aubespine to procure them for him in Spain.

15. JOHN LESLEY (BISHOP OF ROSS). Letter signed by him. It is dated from Rome, 16 June 1578.

This letter and the three which accompany it were addressed to Anselmo Dandino, the Papal Nuncio at Paris. They relate to a Benefice promised by Henry III to Bishop Lesley in reward for his devoted services to Queen Mary.

* * In 1569 Lesley printed (secretly) his famous book "A Defence of the honour of the righte highe mightye and noble Princesse Marie Queene of Scotlande and Dowager of France."

The Bishop was the Queen's undaunted Champion throughout Europe.

16. THE MARRIAGE ARTICLES OF QUEEN MARY AND FRANÇOIS II. This Manuscript is dated Paris, 19 April 1558. It is signed by Jacques Bourdin, Cosme Clausse, and Claude de l'Aubespine.

* * This is the Official and attested copy of the Marriage Articles of Mary, Queen of Scots, which were read and signed on the day of the betrothal of the Queen and the Dauphin of France. This took place in the great hall of the ninth tower of the Louvre, and was attended by the Kings and Queens of France and Navarre, the Princes and Princesses of the blood royal, the great Nobles of France, and the nine Commissioners of the Queen and the Estates of Scotland.

Transcripts and historical notes accompany the whole of these Letters and Documents.

Price of the Collection, £3,000

94

MARY II OF ENGLAND.

FUNERALIA MARIAE REGINAE. *Finely illustrated by Romeyn de Hooge.*

Folio. *P. Persoy, Amsterdam, 1695.*

* * Bound by CHARLES HERING.

The binding of this finely illustrated Pageant is of blue morocco, richly gilt. The ornamentation consists of a very deep gold border running round the sides. The outer frame of this is made with a two-line gilt fillet with a broad and narrow line, and within this a beaded fillet. The intermediate space is filled by a double impression of a rich roll with a Greek acanthus pattern between sprays of flowers on a dotted background. The spaces at the corners are filled with a floral tool. Within the frame is a light border of a

Greek ornament alternating with laurel wreaths and edged with a blind fillet. The back is flat and heavily gilt at top and bottom, with the title printed sideways on the space between. The inside of the cover is edged with a broad leather border elaborately tooled with a double ornamental fillet enclosing a roll of twisted bandwork. In the centre of the front cover is an oval silver plate with the initial "E" surmounted by a crown, and the monogram "S.S.B." below. This was put on to commemorate the gift of the volume in 1812 by the Princess Elizabeth to Miss S. S. Banks.

£40

95

MENDELSSOHN.

THE ORIGINAL HOLOGRAPH MANUSCRIPT of his Motet
(Musical Score)

"SURREXIT PASTOR."

Dated *Coblentz*, 14 Aug., 1837. *Bound in red morocco. 13 pages, 4to.*

* * THIS VERSION IS UNPUBLISHED, and is extremely important.

It was written for the nuns of Trinità de' Monti, Rome.

At the end of the volume is ANOTHER ORIGINAL HOLOGRAPH MANUSCRIPT by Mendelssohn, being part of another version of "Surrexit Pastor," comprising variations of the last ten bars of Movement 1; also No. 2, and the first nineteen bars of the last Movement.

MANUSCRIPT VERSIONS COMPARED WITH THE PRINTED VERSION OF 1838.

The printed version consists of 4, not 3 numbers as in the present manuscript, viz. :—

(1) "Surrexit Pastor." Solos and Chorus (almost identical with No. 1, Version I. of MS.).

(2) "Tulerunt Dominum meum." Duet for Two Sopranos. Slightly different in the accompaniment of a few bars when compared with MS. Version I.

(3) 11 Bars of Solo for Alto. "Surrexit Christus" in Chorale style.

(4) Chorus. "Surrexit Christus." Follows No. 3 of Version II with few divergences. A few bars omitted; a few slightly altered.

The duet in Version II is *entirely different from the one in the printed copy* and from the one in Version I. Mendelssohn, therefore, in the copy sent to the publisher Simrock (in August or September 1838 before leaving Düsseldorf for the Birmingham Festival, 19 September 1822), did not follow exactly either of the two versions. This was shortly after his marriage.

In the printed copy of the three Motets forming the set composed for the Nuns of Sta. Trinità de' Monte, "Surrexit Pastor" is No. 3 but *in this manuscript it is headed No. 2.*

The holograph corrections throughout the manuscript are very numerous.

THE PRESENT IS ONE OF THE MOST IMPORTANT OF MENDELSSOHN'S MUSICAL MANUSCRIPTS EVER OFFERED FOR SALE.

96

MENDELSSOHN.

THE ORIGINAL HOLOGRAPH MANUSCRIPT, SIGNED, of his
"SCHERZO."

3 full pages, folio. *Red morocco extra.*

* * This highly important manuscript is extremely beautifully written, and has the Composer's full signature at the end, and also his autograph inscription stating that the "Scherzo" was composed for, and dedicated in profoundest esteem to, Fräulein Crull.

It recalls Weber's "Perpetuum Mobile," and is believed to be an early Composition for the piano. The manuscript is not included in the list of Mendelssohn's published works given in Grove's "Dictionary of Musicians," and is, therefore, probably UNPUBLISHED.

97

THE MENDELSSOHN-MOSCHELES MANUSCRIPT.

Being the Collection of 65 HOLOGRAPH LETTERS, SIGNED,
which Felix Mendelssohn-Bartholdy wrote to his devoted friend Ignax Moscheles.

* * The Letters cover a period of 21 years. The first is dated 28 November 1826, when Mendelssohn was but 17 years old, and the last is dated 7 October 1847, less than a month before his death.

There are many important and interesting references in this Correspondence to Mendelssohn's compositions, to his Contemporaries, to the publication of his Works in London, to the conditions of their publication and to their prices.

He refers to Bach, Handel, Chopin, Mozart, Cherubini, Liszt, and many other famous Musicians, as well as to Paganini, Jenny Lind, and others.

He also describes his famous "Songs without Words," the Overture to "A Midsummer Night's Dream," "Rondo Brilliant," his Oratorio "Paul," his Edition of Handel's "Messiah" and Works, etc., etc.

Included in the Collection are 3 Holograph Letters, signed, by Mendelssohn's Father, 2 Holograph Letters, signed, of his Mother, and 3 Holograph Letters, signed, of his Wife. There is also the Composer's original Manuscript title-page for his "Rondeau Brilliant, pour le Pianoforte avec accompagnement d'Orchestre compose & dedie à son ami F. Moscheles par Felix Mendelssohn-Bartholdy."

In addition to the above Correspondence, there are 4 important Autograph Letters, signed, of Mendelssohn, addressed to H. L. Chorley, Wolfgang Robert Griepenkerl, Kapellmeister J. K. Lubeck, and Professor Joseph Fischhof.

These letters are preserved in the original 4to volume as arranged, and mounted by Moscheles with his Manuscript Index and notes.

A full Descriptive Catalogue accompanies the Collection.

The volume is enclosed in a morocco box with lock and key.

£750

MICHAEL ANGELO, HIS FRIENDS AND PATRONS.

A UNIQUE COLLECTION of very PRECIOUS ORIGINAL LETTERS AND DOCUMENTS.

Carefully inlaid to small folio size and handsomely bound in red morocco extra, with rich gold dentelle borders.

No. 1. MICHAEL ANGELO. HOLOGRAPH DOCUMENT concerning a payment made to Federigo Frizzi for finishing and erecting the marble figure of the "Risen Christ" in the Minerva at Rome.
Dated 26 October 1521.

No. 2. PIETRO DE MEDICI ("The Unfortunate"), 1471-1503. Son of Lorenzo the Magnificent (Patron of Michael Angelo). HOLOGRAPH LETTER, SIGNED, to his cousins Lorenzo and Giovanni de Médicis.
Dated Venice, 24 November 1494.

This document is of great importance, being written a few days after the decree of banishment passed upon him by the Signoria of Florence on the 9th November 1494.

No. 3. CLEMENT VII. (Patron of Michael Angelo.) Petition to the Pope in a lawsuit between the heirs of Francis de la Fonte and the heirs of Peter de Cepparellis, as to the Court in which the suit is to be decided. *The decision of the Pope is added.*
Dated Rome, 2nd May 1531.

No. 4. JULIUS III. (Patron of Michael Angelo.) Alteration of a Last Will. Signed twice by the Pope: "Fiat ut petit," and "Fiat."
Dated July (1552).

£500

MISSA GOTHICA seu Mozarabica, et Officium itidem Gothicum Dili-genter ac Dilucide explanata ad usum percelebris Mozarabum Sacelli Toleti à Munificentissimo Cardinali Nimenio Erecti.

Small folio. *Puebla de los Angeles, 1770.*

*** Printed, illustrated, and bound in Mexico. A volume of the greatest rarity and artistic interest.

This Missal was bound in Mexico in brown calf with a broad gilt border round each cover, which is built up by the repetition and combination of two tools, a fleur-de-lis, and

a larger floral tool. The corner-pieces are made up of larger floral tools. In the centre of each side, within a built-up circular frame, is a stamp with two figures, one an angel, holding a covering over a third kneeling figure; above all is a large crown. The boards are lined with flowered paper, and the edges are gilt over red.

The book contains three remarkable full-page engravings, the work of a Mexican engraver. The first shows the Roman Service-Book leaping from the flames, while the Gothic book lies amongst them unhurt; the second is a Crucifixion; the third depicts a combat between two horsemen where Johannes Ruizius, the Archpriest of Hiba, noted for his attacks on the errors of the Church, conquers on the side of the Gothic Rite.

£55

100

MISSALE ROMANUM.4to. *Junta, Venice, 1619-27.*

* * In a VENETIAN binding of olive morocco extremely richly tooled. The main design of the sides is geometrical, but all intervening spaces are filled with spirals and branches of laurel and palm, and dotted with stars. In the centre of the sides are small stamps of the Infant Christ and the Virgin and Child. It is a very interesting specimen of VENETIAN workmanship of the first quarter of the seventeenth century. Here we have the Italian and Spanish habit of a number of bands on the back with the intersected spaces covered by a repetition of a formal tool. The edges have been elaborately tooled and gilt, the designs consisting of interlacing spirals of foliage with a rose coloured red in each space. Tooled edges are usually found with all the finest early VENETIAN bindings.

There is no copy of this edition in the British Museum.

£100

101

MISSALE SACRI ORDINIS PRAEDICATORUM.Folio. *Marephus Manelphil, Rome, 1644.*

* * Bound for Geronimo Borghese, Bishop of Pienza.

The most elaborate binding which encloses this Missal is in the richest style of Italian work of the period. It is of smooth brown morocco, and the scheme of decoration is a double frame enclosing a centre panel. The outer frame which runs round the edges of the boards is made with a number of small tools producing a roll-like effect. The inner frame has its sides crossing at the corners and extending to the outer frame, thus forming four small square compartments at each corner, in the centre of which are placed ornamental metal bosses. In the spaces between the two frames are compartments of gold tooling divided by circles containing heraldic devices. The main centre panel contains an elaborate geometrical design carried out in strapwork, and the spaces are filled with

branches of leaves, masses of dotted work, or more formal tooled patterns, all heightened with dots and stars. In the central compartment is an Armorial shield surmounted by a Patriarchal cross, and a hat with strings with six tassels depending from it. The arms are those of the family of Borghese, "Azure, a dragon or, surmounted by those of the Empire." Or, a double-headed eagle displayed sable, imperially crowned proper. The back of the volume is flat and entirely filled with a double row of circles containing dragons or eagles separated by curved foliate sprays. The background is tooled with dots and rosettes. The edges of the boards are decorated with the same tools as compose the frames on the sides, and the edges of the leaves are gilt and tooled. A rather uncommon feature of this binding is the use of wooden boards, which by this time had been almost entirely superseded by pasteboard. In addition to the metal bosses the volume has two clasps with large attachments on the sides in the form of scallop shells.

This Missal, which is of Dominican "Use," is finely printed in red and black, and has a number of full-page engravings.

This Edition was entirely unknown to Mr. Weale. It is probable that only a few copies were privately printed

£135

102

MISSALE ROMANUM.

Folio. Rome, 1662.

* * * Bound for Cardinal Celsi.

The binding of this finely printed Missal is a magnificent example of contemporary Italian work.

It is of red morocco entirely covered with gold tooling. The large centre panel on either side contains a bold geometrical design of strapwork generally finished off in curves at each junction. In the centre is a square panel of irregular outline containing an Armorial stamp, the other spaces between the strapwork are either dispersed with small tools, or filled with gilt curved-work and branches of laurel. The panel is enclosed in a double frame filling the remainder of the sides, built up with a series of elaborate ornamental rolls separated by fillets. The back is flat and decorated as a whole with a line of gilt stamps down the centre, framed in a border of delicate roll-work and fillets. The edges of the leaves are gilt, and the boards lined with marbled paper. The shield in the centre bears the charge of a tree, and is surrounded by an ornamental frame. Above is the Cardinal's hat with the tasselled strings hanging on each side. The stamp is that of Angelo Celsi, son of Hortensio Celsi, a member of a distinguished Roman family.

The splendour of the present binding is equalled by the beauty of the book itself. It is finely printed in red and black with well-designed initials, and is illustrated with a series of full-page engravings by the best-known designers and engravers.

£125

MONTAIGNE.

LES ESSAIS.

A Unique Collection of the Editions, from the Editio Princeps of 1580 to the "definite" text of 1635. Together with the English translations of 1603, 1613, and 1632.

1. LES ESSAIS. 2 volumes. *Bordeaux*, 1580.

* * The First Edition of the *Essais* is not only one of the "Capital books" of the World, but also, when in perfect condition, one of the rarest in existence. So rare, indeed, that both Brunet and Le Petit both appear to describe it from imperfect copies.

The present superb copy, which contains the Preliminary leaves unmentioned by Brunet and Le Petit, is bound by Trautz-Bauzonnet.

2. LES ESSAIS. *Bordeaux*, 1582.

* * The Second Edition; it yields but little in rarity to the First.

3. LES ESSAIS. *Paris*, 1595.

* * The very earliest issue of this famous Edition. It contains Montaigne's suppressed Preface, and the text is uncorrected. This Edition is the First of those edited by Mlle. de Gournay.

4. LES ESSAIS. *Paris*, 1600.

* * Both the Prefaces to this Edition differ from that of 1595.

5. LES ESSAIS. *Paris*, 1602.

* * An extremely rare Edition, wrongly described by Montaigne's bibliographers.

6. LES ESSAIS. *Paris*, 1604.

* * This Edition has also been wrongly described by Montaigne's bibliographers.

7. LES ESSAIS. *Paris*, 1608.

* * An Edition of great rarity, neither Brunet nor Payen had seen a copy. It is the First Edition which contains the short Summaries and the famous engraved portrait of Montaigne by Thomas de Leu.

8. LES ESSAIS. *Paris*, 1611.

* * This Edition is the First which gives the references to the Authors and the sources of the quotations.

9. LES ESSAIS. *Paris*, 1617.

* * An Edition of much importance because it is the First which contains a translation into French of most of the Greek and Latin quotations. It also gives the Latin inscription on Montaigne's tomb.

10. LES ESSAIS. *Paris*, 1635.

* * The First issue of this splendid Edition which is dedicated to the great Cardinal Richelieu. It contains an engraved title-page with a portrait of Montaigne.

11. LES ESSAIS. *Paris, 1635.*

* * The Second issue of this Edition. The differences of the two Issues are detailed in the special Catalogue accompanying the Collection.

12. THE ESSAYS. Translated by John Florio. *London, 1603.*

* * A superb copy, probably the finest extant, of the excessively rare First Edition of the First English translation.

It contains two leaves which are missing from all three copies in the British Museum, and which are not called for in the Grolier Club's collation of the volume.

It is bound in red morocco by "old" Francis Bedford.

This Edition of the Essays was certainly used by Shakespeare when composing *The Tempest*.

13. THE ESSAYS. Translated by John Florio. *London, 1613.*

* * The Second Edition, differing greatly from the First. The present is the Dedication Copy to Anne of Denmark, James I's Queen.

The original covers of the vellum binding, stamped with the Queen's arms, have been preserved in the modern binding.

This Edition contains the Poem, ascribed to Shakespeare, "Concerning the Honour of Books," which is not printed in the First Edition.

14. THE ESSAYS. Translated by John Florio. *London, 1632.*

* * The Third Edition. The text differs from both the First and Second Editions.

In addition, it contains a very beautiful engraved title-page by Martin Droeshaut, who nine years earlier (1623) had engraved the portrait for the First folio Shakespeare.

THIS COLLECTION OF 14 EDITIONS OF THE ESSAIS IS WITHOUT DOUBT UNRIVALLED. Every volume is not only perfect, but also in the finest possible condition.

The 14 volumes are bound in red morocco, as nearly as possible uniformly.

The full descriptive Catalogue, which carefully describes these varying Editions of Montaigne's text, accompanies the Collection.

£1,800

104

NEW TESTAMENT (THE).

2 vols. 12 mo. *Robert Barker and assigns of John Bill, London, 1630-31.*

* * In a beautiful STUART EMBROIDERED BINDING. The two volumes are bound together "dos-à-dos," a common board serving as an end to each, and the fore-edges pointing opposite ways. The Binding is embroidered upon a white ground. In the centre is a bird sitting in a tree, the whole executed in raised work. Round this is a deep oval frame made up of two conventional sprays worked in silver thread over a ground of blue. The rest of the background contains raised flowers, and the spaces have been filled with spangles.

£800

105

NEW TESTAMENT (THE).

4to. *Adrian Watkins, Edinburgh, 1752.*

* * * This remarkable EDINBURGH binding is a splendid example of the richest and the most representative style of Scottish work shortly before its decadence and final disappearance. It is of morocco of a light and dull red with a yellowish tinge, and the most striking feature of the decoration is the large circular ornament occupying the greater part of each cover. This wheel-like design is built up with a series of small tools filling up the spaces between the rays which spread from the centre until they are terminated with semicircular gouges. From the upper and lower part of the wheel stiff sprays extend to the corners and the centre of the upper and lower edges. These sprays have perfectly straight central branches from which extend curved scrolls of leaves and flowers with small birds amongst them. The sides are edged with formal gilt rolls, while the remaining spaces are scattered with single tools of flowers, rosettes, stars, spangles, etc., and the background covered with minute gold dots. The back is fully gilt, and each panel contains the usual saltire between tools.

On the first leaf is the autograph of John Lee, M.D., afterwards principal of Edinburgh University. He was a famous book collector, and is satirized in Hill Burton's "Book-hunter" under the name of Archdeacon Meadow. He was especially interested in Bibles, and wrote a history of Bible printing in Scotland.

£45

106

OFFICIA PROPRIA / sanctorum / ordinis eremitarum / S. Augustini, / S. D. N. Clementis X. privilegio aucta, & / auctoritate recognita : / nuper Romae iussu Reverendissimi P. M. / Fr. Hieronymi Valvasorii / Mediolanensis : / Nunc iuxta exemplar Romanum, auctoritate ac privilegio / Reverendissimi P. M. Fr. Nicolai Olivae Senensis, / Totius eiusdem Ordinis Priorum Generalium, edita. /

8vo. *For Paolo Balleoni, Venice, 1676.*

* * * Splendidly bound for GRIMALDI, PRINCE OF MONACO.

This choice Service-book is in a Venetian binding of red morocco. The sides are ornamented with an elaborate geometrical design in plain strapwork carried out with a double-line fillet, stopped with a gold dot at every corner. All the intervening spaces, except the centre panel, are covered with gold tooling, some covered with gold dots, others with a diaper of cross-lines with stars in the interstices, others with a scaled effect produced by a succession of overlapping small semicircular tools. The whole is enclosed with a framework of two narrow ornamental fillets. In the centre of each cover is a shield with the GRIMALDI ARMS, "Fusily argent and gules." They are here surrounded by a bordure which is not heraldically correct, but it may be a mark of difference or cadency for which a bordure was sometimes used in foreign heraldry, or merely an ornamental addition. Above

the shield is a coronet supported by angels, and from them depends a wreath of laurel sprays surrounding the shield. At the top and bottom of the covers in a space left in the strapwork is a monogram in which the letters "R.M.S.G." are clear, though others are included. In the panels of the back is a repetition of a large stamp of a flaming heart pierced by arrows, the device of the Augustinians.

There is no copy of this edition in the British Museum.

£75

107

PAPACY (THE). From INNOCENT IV (1243) to PIUS X.

A UNIQUE AND MAGNIFICENT COLLECTION of 80 LETTERS, DOCUMENTS, and BULLAE, being either entirely in the AUTOGRAPH OF THE POPES, SIGNED by the Popes, or issued by the Popes. *Inlaid to a uniform folio size and handsomely bound in dark blue morocco extra, richly tooled sides in gold (with dentelle borders) and back.*

* * This most wonderful Collection embraces a period of no less than 764 years of the World's history. It commences with the remarkably early document, dated 1250, signed with the *rota* and *benevalete* of Pope Innocent IV, who occupied the Pontifical Throne from 28 June 1243 till 7 December 1254. This precious document is also signed by Nicholas III as Cardinal; he became Pope in 1277.

The Collection (which is fully catalogued) terminates with the Autograph of Pius X.

£850

108

PETRARCHA (IL).

Con l'Espositione d' Alessandro Vellutello, di novo Ristampato con le figure ai Triomphi, et con piu cose utili in varii Luoghi Aggiunte. *Woodcut title-page and wood-engravings (in the Triumphs).*

Gabriel Gholito, Venice, 1547.

* * Very special interest attaches to this copy, for it contains the autograph and some manuscript notes of JEAN ANTOINE DE BAÏF, THE POET.

The present Edition, carefully revised and corrected, is considered the best of all. It is beautifully and clearly printed in italic type, and contains a few delicate woodcuts, including the memorial urn, with portraits of Petrarch and Laura.

This copy is bound in olive morocco with the sides left plain except for a three line gilt fillet running round the edge. The back is fully gilt, with a stamp of an oak spray in each panel. The edges are marbled under the gold. Inside the cover is a leather book plate of Robert Samuel Turner, a very tasteful collector, whose mark of ownership is a certain guarantee of rarity and fine condition.

£50

PIGHIUS (ALBERTUS).

Controversiarum explicatio.

4to. *Haeredes Lucae Antonii Juntae, Venice, 1541.*

* * * BOUND FOR HENRI II.

The bindings made for Henry II of France may be divided into three classes : those which bear his mark of ownership alone, those which bear the ciphers of himself and his queen, Catharine de Medicis ; and, lastly, the beautiful series carrying, besides the marks or Royal ownership, the emblems and ciphers of his mistress, Diana of Poitiers, Duchess of Valentinois. The present binding belongs to the first class. It is of plain brown calf, and the sides are without tooling save for a single-line gilt fillet with a three-line blind tooled fillet outside it which runs round the extreme edge of the covers. The back, with heavy raised bands, has a small gilt leaf ornament stamped in the centre of each panel. In the centre of each cover is an oval cameo medallion impressed in gold with a side-face bust portrait of the king between two crowned H's, and within a frame containing branches of laurel. BINDINGS WITH THIS STAMP ARE VERY RARE.

£63

PITT (WILLIAM, the Younger).

A SERIES of 84 HOLOGRAPH LETTERS and STATE PAPERS, SIGNED. The first 66 are from William Pitt, the Younger.

* * * Of the remaining 18 Letters, 12 are from the elder William Pitt, who was known as "The Great Commoner," till he was created Earl of Chatham. Amongst them special attention may be called to No. 71, relative to the false report of the Battle of Künersdorf, and to No. 74, on the war between Cat and Dog, as an answer to those who say that Chatham could not write a private letter fit to be read.

The remaining letters are of Chatham's very eccentric granddaughter, Lady Hester Stanhope, stories of whose career have filled many volumes.

All the letters are admirably illustrated with fine contemporary portraits, many of which are PROOFS. *Carefully inlaid to folio size and bound in brown morocco extra.*

£500

POETS (THE) OF GREAT BRITAIN AND AMERICA.

A monumental COLLECTION of HOLOGRAPH LETTERS, etc., of the POETS of GREAT BRITAIN and a few of AMERICA. *Inlaid to a uniform size and bound in red morocco extra.* 2 vols. Folio.

* * * This precious Collection comprises both Original Poems and Letters, and numbers no less than 355.

The British and American Poets are well represented. Such well-known names as the following are included: Arnold (Matthew), Brontë (Charlotte), Browning (Robert), Browning (E. B.), Burns, Campbell, Coleridge (Hartley), Coleridge (S. T.), Cowley (to John Evelyn, the Diarist), Cowper, Crouch (wrote "Kathleen Mavourneen"), Dryden, "George Eliot," Gray, Hood, Hunt (Leigh), Johnson, Lamb, Landor, Longfellow, Macaulay, Marvell, Meredith (G.), Moore (Tom), Pope, Prior, Ruskin, Scott, Shelley, Shenstone, Sidney (Sir Philip), Southey, Swinburne, Tennyson, Thomson, Watts, Wesley, Whittier, Wilde, Wordsworth, and Young.

The Collection, which is in all probability unique, took very many years to form.

There are no less than 52 Original Holograph Poems.

A full detailed Catalogue accompanies the Collection.

£675

POLLAJUOLO.

THE ORIGINAL ORDER BY CARDINAL DE SAN GIORGIO for payment to Antonio Pollajuolo of his monthly stipend of 25 ducats for work on the tomb of Sixtus IV commissioned by Innocent VIII.

With the Holograph Receipt, Signed, of Antonio Pollajuolo appended.
Dated *St. Peter's* 1 July 1487.

Inlaid to a small folio size and bound in red morocco extra, with rich gold dentelle borders.

(Translation.)

"Raphael de San Giorgio, de icon, Cardinal Chamberlain of the Lord Pope.

"To the Reverend Fathers in Christ, Domini John Alimento Deignis, Prothonotary of the Apostolic See, Vice chamberlain of our Sovereign Lord the Pope, and Antonio de Forlinio, clerk of the Apostolic Camara, Greeting in the Lord. By the tenor of these presents we charge and command you that you pay to Master Antonio Pollajuolo of Florence, sculptor, xxv ducats of the Camara for his stipend for the month of June last past, for work upon the tomb of our most High Pope, which we will allow in our accounts.

Given at St. Peter's under the impression of our seal, the first day of the month of July 1847, and of the Pontificate of our most holy Lord Pope Innocent VIII, the third year,

"J. DE PONTECURVO."

"I Antonio d'Jachopo d'Antonio, goldsmith, de Pollaiuolo, have received xxv ducats."

THERE IS NO AUTOGRAPH WHATEVER OF POLLAIUOLO IN THE BRITISH MUSEUM.

£250

113

PSALTERIUM CISTERCIENSE.

8vo. *Apud Cieras, Venice, 1621.*

* * The Binding is a beautiful example of VENETIAN work. The centre panel is filled with an elaborate geometrical design having an oval centrepiece which, on the obverse side, is filled with a Crucifixion, on the reverse side with a figure of St. Bernard. The spaces between the geometrical strapwork are filled with gold tooling, spirals, stars, and the small undulating rays which so often occur on Venetian work. A framework of rich tooling encloses the central panel, the whole sides and the back being covered with gold. The edges of the leaves are gilt and elaborately tooled.

The book is printed in red and black. The title is enclosed in an engraved border having at the top three ovals containing figures of St. Benedict, the founder of the Benedictines; St. Robertus, the founder of the Cistercians; and St. Bernard, the restorer of the Order. At the base, between cherubs, is a picture of Europa on her bull, the sign of the printers, the Cierae. Before the Psalter is a full-page woodcut of David with a violin in place of a harp, and before the second portion one of the Annunciation.

This Psalter appears to be excessively rare; there is no copy in the British Museum.

£40

114

THE PSALTER OR PSALMS OF DAVID.

12mo. *Company of Stationers, London, 1635-6.*

* * The Binding is a beautiful specimen of STUART EMBROIDERY. From their very fragile nature these embroidered bindings of the Stuart period are not often found in good repair. The design on the sides represents a tree from which spring various flowers and leaves which are worked in coloured silks, and the whole of the background is covered with silver thread. The back is divided into five panels, each containing a flower. The edges are gilt and tooled. The book is worked on canvas, and, while the flowers and leaves are closely worked, the silver thread, which is made of thin flat metal wire twisted round a thread of silk, is worked in a longer stitch, as the material would not allow of close working.

£55

115

RAPHAEL, HIS FRIENDS AND PATRONS.

A COLLECTION of very precious ORIGINAL LETTERS and DOCUMENTS. *Carefully inlaid to a small folio size and bound in red morocco extra, with rich gold dentelle borders.*

THERE IS NO AUTOGRAPH WHATEVER OF RAPHAEL IN THE BRITISH MUSEUM, AND NO OTHER CAN BE TRACED AS HAVING OCCURRED FOR SALE IN GREAT BRITAIN.

1. RAPHAEL. THE ORIGINAL ORDER BY FERDINANDO PONZETTI, on behalf of Leo X, to Augustino Chisio (Chigi) ordering the payment to Raphael of 100 ducats. Being his salary for two months for his paintings in the Vatican. WITH HOLOGRAPH RECEIPT, SIGNED BY RAPHAEL, APPENDED.

Dated *Rome*, 1 November 1514.

2. RAPHAEL. HOLOGRAPH DOCUMENT BY VALERIO PORCARI appointing Pietro Bembo, Antonio Maria Daynerio, and Antonio da San Marino arbitrators of the amount due by him and his brothers to RAPHAEL, the sum to be levied on the rent of a house to be let by him to Raphael.

Dated 23 May 1516.

3. BRAMANTE D'URBINO. ORDER ON BEHALF OF POPE JULIUS II for payment of 20 ducats to Bramante, his salary as architect of St. Peter's. With HOLOGRAPH RECEIPT, SIGNED, BY BRAMANTE.

Dated 27 April 1512.

Of excessive rarity.

There is no autograph of this painter, the illustrious uncle of Raphael and the architect of St. Peter's, in the British Museum.

4. CLEMENT VII. *Patron of Raphael.* Letter to the officials of the celebrated Bank of St. George of Genoa.

Dated *Florence*, 22 February 1522 (1523).

5. LEO X AND CARDINAL BEMBO. Letter to Maria Maximilian, Duke of Milan, bestowing certain Ecclesiastical benefices within his dominions upon Silvio Passerino (afterwards Cardinal).

With autograph of Pietro Bembo (afterwards Cardinal)

Dated *Rome, St. Peter's*, 4 November 1514.

*** Leo X was Raphael's second patron, and Cardinal Bembo wrote the famous Epitaph for Raphael's tomb.

6. VASARI. HOLOGRAPH LETTER, SIGNED. From Giorgio Vasari to Giovanni Caccini.

Dated *Florence*, 25 December 1503.

*** Vasari was Raphael's biographer.

THIS LETTER from Vasari to Giovanni Caccini is printed in Vasari Opere, vol. 8, p. 371, Gaetano Milanesi's edition, 1882, but several quite legible words are omitted

£750

REGNARD.

A Collection of First Editions of his Plays, as follows :—

Attendez-moy sous l'Orme	..	..	..	..	..	..	First Edition	1694
Le Theatre Italien	..	..	..	..	..	..	..	1694
Le Bourgeois de Falise	..	..	..	..	..	..	..	1694
La Serenade .. ..	..	..	..	..	..	..	..	1695
Le Retour Imprevu	..	..	..	..	..	..	..	1700
Les Folies Amoureuses	..	..	..	..	..	..	..	1704
Le Legataire Universel	..	..	..	..	..	..	..	1708
La Critique du Legataire	..	..	..	..	..	..	..	1708
Les Oeuvres. 2 vols.	..	..	..	..	..	..	..	1708

The 10 Volumes are all in fine condition.

They are either in their Original or else in excellent modern bindings.

£275

ROSSETTI.

The highly important Series of 97 HOLOGRAPH LETTERS, SIGNED, addressed by the Poet to his intimate friend and publisher, F. S. Ellis.

Together with (1) The ORIGINAL HOLOGRAPH MANUSCRIPT of his Poem "A Sea-Spell," 14 verses, Signed and dated "*April 1877*"; (2) A HOLOGRAPH LETTER, SIGNED, and a HOLOGRAPH POEM, SIGNED, of his father, Gabriele Rossetti; (3) 16 HOLOGRAPH LETTERS, SIGNED, of his sister, Christina G. Rossetti; (4) one of his brother, William Michael Rossetti; and (5) a HOLOGRAPH POEM, SIGNED, of his grandfather, Gaetano Polidori.

* * * The extremely important UNPUBLISHED Letters cover 246 *pages* 8vo, and were written between 1870 and 1881.

It should be remembered that in 1870 the Poet was residing at Cleve Walk with his close friends—Swinburne and George Meredith.

The Correspondence is principally relative to the publication of the First Editions of his "Poems" issued in 1870, and his "Ballads and Sonnets" issued in 1881. The Letters are indicative of the great care which Rossetti expended on the printing and publication of his "Poems"—on Proofs, Cancells, Emendations, Revisions, and Reprinted Sheets, and on numerous other minute details, such as the particular shade of blue for the familiar binding of his "Poems." Many of the Letters are of great Literary interest, particularly those referring to the adverse criticism and "bestial" articles to which Rossetti—in common with other contemporary Poets—proved to be so highly sensitive. The allusions to Buchanan include a draft of "The Stealthy School of Criticism," which appeared in

the *Athenæum* as a reply to Buchanan's "Fleshly School of Poetry," and a nonsense-verse directed against Buchanan. There are also references to "William Morris and Watts-Dunton," and to "poor dear little Swinburne," including an amusing comment presumably on one of Swinburne's Poems, "After all, what is to be done when (to utilize an old saying) 'Poeta nascitur non fit for publication'?" The Letters from Christina Rossetti refer to her "Nursery Rhymes," "Sing Song," etc., and date between 1870 and 1893.

The whole Collection is mounted in a delightful Album of russia leather decorated with a charming mosaic of white tulips and green leaves having the letters "D.G.R. F.S.E." stamped in the centre. It is uniform with the Ruskin Album. (See *post*, 121.)

THIS IS THE MOST IMPORTANT AND "INTIMATE" ROSSETTI COLLECTION THAT HAS OCCURRED FOR SALE, AND IT GAINS ADDITIONAL IMPORTANCE FROM THE FACT THAT IT IS UNPUBLISHED.

£400

118

ROUSSEAU (JEAN JACQUES).

A SET OF THE FIRST EDITIONS OF HIS WRITINGS, CONSISTING OF 87 VOLUMES.

*** This Unique Set contains all the "varieties" of the issues of the First Editions of *Du Contract Social*, *Emile*, and *Les Confessions*.

THERE ARE UNCUT COPIES OF 21 VOLUMES.

The Set is uniformly bound in calf extra.

In addition, there is a Superb Holograph Manuscript of Rousseau's in its Original binding, and a volume of Holograph Letters from and relative to Rousseau.

We believe this to be by far the finest Rousseau Collection in existence.

A full descriptive Catalogue accompanies the Collection.

£1,500

119

RUBENS. HIS FRIENDS AND PATRONS.

A COLLECTION of very PRECIOUS ORIGINAL LETTERS and DOCUMENTS. *Carefully inlaid to small folio size and bound in red morocco extra, with rich gold dentelle borders.*

1. PETER PAUL RUBENS. A superb HOLOGRAPH LETTER, SIGNED, to Pierre Dupuy.

Dated *Antwerp*, 17 September 1620.

2. THE INFANTA ISABELLA CLARA EUGENIA. *Go-mess of the Netherlands and Patron of Rubens.* Instructions to urge the States of Fournai and Tournes to grant the aid and extraordinary subsidies requested of them.

Dated *Brussels*, 29 May 1630.

3. ALBERT, ARCHDUKE OF AUSTRIA. *Patron of Rubens.* DIPLOMA appointing Don Francesco de Benavides to the Council of War in the States of Flanders. Dated *Bruges*, 2 September 1604.
4. MARIE DE MÉDICIS, QUEEN REGENT OF FRANCE. *Patron of Rubens.* AGREEMENT with the Sieur Gaveau, Receiver-General of the finances of Limoges, for the sale of Offices in that Generality. Dated *Paris*, 6 December 1621.
5. PHILIP IV, KING OF SPAIN. *Patron of Rubens.* ORDER to the Marques de Castelrodrido to appoint the Baron de Escelevecq to an Office for which he has petitioned, or to some other Office befitting his deserts and services.

£300

120

RUSKIN.

AN IMPORTANT SERIES OF 80 HOLOGRAPH LETTERS, SIGNED, covering 120 pages 8vo and 4to.

* * This remarkable Collection comprises Ruskin's Correspondences with (1) his friend Ralph Nicholson Wornum, the Art critic and Keeper of the National Gallery, consisting of 34 letters; (2) 45 letters to his printer—Henry Jowett; (3) A letter to Arthur Browning, relative to a Tennysonian photograph. *Inlaid to Royal 4to size and bound in brown morocco extra.*

Many of the letters in this Collection are the finest of Ruskin's that we have seen.

The letters to Wornum, dating from 1858 to 1873, are most interesting, and depict Ruskin as the Champion of Turner. They refer, principally, TO THE PICTURES AND DRAWINGS OF TURNER WHICH THAT ARTIST LEFT TO THE NATION. Ruskin was one of the executors to Turner's will, and through legal and technical barriers was unable to arrange the drawings into any order for Exhibition until 1856, when they were found to be mildewed and mouse-bitten.

Other letters deal with Wornum's "Life of Holbein," "Epochs of Painting," "Saul," Swedenborg, Christianity, etc., etc.

The letters to Henry Jowett (Ruskin's printer) are highly important. They illustrate the great care (as regards style and general get-up) which Ruskin insisted should be used when printing his books, although printer's proofs were always a trial to him. There are, consequently, unusually interesting references to "Fors Clavigera," "Praeterita," "Proserpina," "St. Mark's Rest," "Roadside Songs of Tuscany," "Ulric," "The Laws of Fesole," etc., etc.

In the letters to Wornum, in which Ruskin refers to Turner's drawings and the identification of that eminent Artist's sketches of Venice, the great writer desires "to look at some of the parcels of Turner, to be sure no damp has got to them" before going abroad.

£185

RUSKIN.

THE MOST INTERESTING SERIES OF 37 HOLOGRAPH LETTERS, SIGNED, addressed to his intimate friend and publisher, F. S. Ellis. Covering 66 *pages*, 8vo, and written between 17 *Feb.* 1870 and 18 *Jan.* 1886. They are addressed from Denmark Hill, Brantwood, and Coniston.

* * These very important UNPUBLISHED letters are chiefly concerned with Ruskin's purchases of Manuscripts, rare Books and Drawings, in which connexion there are many interesting references to his favourite Authors. For instance, on receipt of a copy of More's "Utopia" he writes, "What an infinitely wise—infinately foolish book it is," while his keen admiration for Scott is revealed in several letters—"I've been speechless with indignation since you let go that * 'Guy Mannering' MS." Again: "... I'd rather have lost a catch at Cricket than that 'St. Romans'—do PLEASE get it anyhow for me at once," or when he commends Ellis for his discretion in bidding in the saleroom, whilst urging him to secure any Scott MSS.—"... Go calmly but unflinchingly in next time." Some letters are of a more personal character, the final one (endorsed by Ellis, "The last note I ever had from my dear friend") containing some pathetic lines on his own infirmities, "but this sweet sunlight on the mere cheers me ... I am recovering very slowly from the depression of this last illness and can only say that I am ashamed of having been sad."

The Correspondence is mounted in a delightful Album of russia leather with a central mosaic of white tulips and green leaves, and the letters "J.R., F.S.E." It is uniform with the Rossetti Album. (See *ante*, 117.)

* Now in the J. P. Morgan Library.

£150

SAND (GEORGE).

THE ORIGINAL HOLOGRAPH MANUSCRIPT, SIGNED, of her
"LA FILLEULE."

Covering 408 *pages*, 8vo. *Bound in 2 volumes.* 1853. With numerous corrections and erasures throughout, also in the eminent Authoress's autograph.

* * THIS FAMOUS NOVEL WAS FIRST PUBLISHED IN 1851.

£200

123

SCHUBERT (FRANZ).

HOLOGRAPH LETTER (SIGNED).

1 page, folio. Vienna, 1816.

* * * THIS MAGNIFICENT LETTER WAS ONE OF HERR MEYER-COHN'S MOST TREASURED POSSESSIONS. Schubert's letters are of the greatest rarity. *The present is the finest that has occurred for sale in Great Britain.*

"Eingabe, auf Stempelpapier, an die 'Hochlöbl. K.K. Stadthauptmannschaft.' Er bittet unterthänigst ihm die erledigte Musik-Direktor-Stelle zu Laibach in Gmaden zu verleihen. Nach Mitteilung über seinen musikalischen Lehrgang, seine Kenntnisse der Komposition etc. 'Gelobt er, die bestmögliche Verwendung seiner Fähigkeiten, um einer gnädigen Bittgewähr vollkommen zu entsprechen.' Der Brief ist wie folgt unterzeichnet: Franz Schubert m.p. derzeit Schulgehülfe der Schule seines Vaters zu Wien am Himmelfortgrunde No. 10."—*Meyer-Cohn Catalogue.*

£200

124

SETTLE (ELKANAH).

A Pindaric Poem on the Propagation of the Gospel in Foreign Parts—A Work of Piety so Zealously Recommended and Promoted by Her Most Gracious Majesty.

Folio. London, 1711.

* * * EXTREMELY RARE. There was no copy in the Church Collection, and the book appears to be totally unknown to all bibliographers.

It contains references to the North American Indians.

The arms on the present binding, which is of calf, are those of the widow of Sir Edward Smyth, of Hill Hall, Essex. "Sable, a fers dancetty argent billetty (here wrongly given ermine) between three lioncels rampant guardant of the second each supporting an altar or flaming proper (Smyth). Impaling the wife's arms quarterly—1 and 4: Or three dolphins salient azure (Vandeput); 2 and 3 Vert: three pine-apples or (Jaupine).

£45

125

SHAKESPEARE.

A List of the Tragedies, Comedies, Operas, and Farces performed by their Majesties' Company at the Theatre Royal, Drury Lane, 1795. A neatly written MANUSCRIPT of 31 pp.

4to. 1795.

* * * A manuscript of considerable Shakespearean interest bound for GEORGE III and QUEEN CHARLOTTE by KALTHOEBER.

The book is bound in red morocco and the sides are edged by a double roll, one of a formal pattern, the other floral. Within is a plain panel made with a single gilt line,

interrupted with curves and centres of the four sides. In the centre is a stamp of the Royal Arms within the Garter, surmounted by the Royal Crown and the initials "G. III R." Above and below are the inscriptions "Theatre Royal, Drury Lane," and "Vivant Rex et Regina." The back is flat with gilt bands, and in each panel is a stamp of a lyre within a circular frame. The boards are lined with marbled paper, and there is a hinge of dark blue morocco. On the inside board is a book-plate of red paper with the Royal arms stamped in gold.

£50

126

SHELLEY.

HOLOGRAPH LETTER, SIGNED, 4 *pages*, 4to (*Pisa*, 1820), to "Clare" Clairmont. A very extraordinary letter referring to Lord Byron.

"... I could not refuse Lord Byron's challenge; though that however to be deprecated would be the least in the series of mischiefs consequent upon my intervention in such a plan. I say this because I am shocked at the thoughtless violence of your designs, and I wish to put my sense of their madness in the strongest light, ..." etc.

TOGETHER WITH

(a) CLAIRMONT ("CLARE"). Holograph Letter, Signed, 6 *pages*, large 8vo, *Florence*, 31 December 1802 to "Dina." A long and interesting letter.

"... I have a great esteem and admiration for Peacock; he is a rare specimen of noble humanity, and so generous and unselfish, may he flourish many years ... Do tell me if Percy Shelley is well, if you ever see him, and if he lives always at Boscombe ..." etc.

(b) CLAIRMONT ("CLARE"). LEGACY DISCHARGE SIGNED by Mary Jane Clairmont ("Clare"), the friend of Shelley, and Mother of a child by Lord Byron, for the bequest to her *under the poet Shelley's will* of £6,000. Dated 11 April 1845.

There were two legacies of £6,000 each bequeathed by the Poet to "Clare." These did not become payable till 24 April 1844, the day of the death of the Poet's father when the Estates on which the same was charged came into possession.

The signed official receipt for the Legacy duty is appended at foot.

(c) SHELLEY (MARY W.). *Wife of the Poet*. The extremely IMPORTANT SERIES of 5 HOLOGRAPH LETTERS, addressed to the Poet's close friend Leigh Hunt and his Wife. They are intimate letters, and are all relative to Shelley before and after his tragic death. They also relate to his Poems and to his Will.

Inlaid to a uniform 4to size and bound in a new calf cover.

£280

SPANHEIM (FRÉDÉRIC).

L'Athée Convaincu, en quatre Sermons sur les Paroles du Pseaume XIV, vers. 1. L'Insensé a dit en son cœur, il n'y a point de Dieu, Prononcez en l'Eglise de Leyde.

Svo. *Daniel a Gaesbeeck, Leyden, 1676.*

* * The charming MOSAIC binding is of red morocco richly gilt. Each cover is edged with a framework made with an ornamental roll, within plain and dotted fillets. In the centre is a diamond-shaped mass of gilt work built up with various fine dotted tools of curves, leaves, and spirals worked round a small centre-piece. The space above and below and in the corners of the framework is also ornamented with similar tools. The back is fully gilt, with a large rosette in each panel. The edges of the leaves are gilt. The rich effect of the binding has been much enhanced by a judicious use of coloured enamel. The centre-piece has been coloured black, and the interior of the leaves on the sprays and of the small circular tools is filled in either in silver or black. The petals of the rosettes on the back are stained black and silver alternately.

There is no copy of this book in the Bodleian Library.

£63

STOOP (THIERRY).

The Solemnity of the Earl of Sandwich's Embassy to Lisbon to Conduct Queen Catherine to England, with her Reception, and the King's Procession on the River from Hampton Court to Whitehall.

Oblong Folio. 1661-2.

* * The volume is bound in red morocco. The sides are edged with a three-line gilt fillet; and two frames, one within the other, formed from the same fillet, and ornamented at the corners with gilt flowers, contain the centre panel. This has in the middle a large-sized diamond-shaped centre-piece, built up with small tools. The back is fully gilt. It is a typical STUART binding.

This extremely rare Pageant comprises seven plates, viz. :—

1. The Entrance of the Lord Ambassador Mountague into the City of LISBONE the 28 day of March 1662.

2. The publique proceeding of the Queenes Ma^{tie} of Greate Britaine through ye City of Lisbon ye 20th day of Aprill 1662.
3. The manner how her Ma^{tie} Dona Catherina imbarceth from Lisbon for England.
4. The Duke of York's meeting wth ye Royall Navy after it came into the Channell.
5. The Maner of the Queenes Ma^{ties} landing at Portsmouth.
6. The Comming of ye King's Ma^{tie} and ye Queenes from Portsmouth to Hampton Court.
7. The Triumphall Entertainment of ye King and Queenes Ma^{tie} by ye Right Hon^{ble} ye Lord Maior and Cittizens of London, at their comming from Hampton Court to Whitehall (on ye River of Thames) Aug: ye 23 1662.

The second Pageant in the volume is:—

SANDEFORD (FRANCIS). The Order and Ceremonies used for, and at the Solemn Interment of The most High and Most Noble Prince George, Duke of Albemarle, Earle of Torrington, Baron Monck of Potheridge, Beauchampe and Teyes, Captaine General of his Majesties Forces, Gentleman of his Majesty's Bedchamber, one of the Lords of his Majesty's most Honorable Privy Council, and Knight of the most Noble Order of the Garter, Ao. 1670.

This series of plates illustrates the Funeral procession and service of the Duke of Albemarle.

This copy contains the *book-plate* of *Augustus Frederick, Duke of Sussex*, son of George III, who collected a magnificent Library in his apartments at Kensington Palace.

£105

SWEDEN, THE RULERS OF, FROM JOHN III TO OSCAR II.

A REMARKABLE and COMPLETE COLLECTION of LETTERS, Etc., of the KINGS OF SWEDEN. There are 37 Letters, etc., in all, representing 326 years of the History of Sweden. THIS IS THE SOLE COLLECTION OF THE AUTOGRAPHS OF SWEDEN'S RULERS KNOWN TO US. Besides the Kings many of their Queens are included. Illustrated with fine contemporary portraits. *Inlaid to small folio size and bound in red morocco extra.*

* * Every letter is in perfect preservation. See *Ant.*, Denmark (No. 40).

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130

SWINBURNE.

THE ORIGINAL HOLOGRAPH MANUSCRIPT of his famous Poem

“CHASTELARD—A TRAGEDY.”

This Manuscript occupies—

(a) Title-page with list of “Dramatis personæ” on the reverse.

(b) Text of the Poem, 113 pages, folio. (1865).

Together 114 pages, folio, *entirely in the Poet's autograph.*

Red Morocco extra.

Of the 113 pages of text *no less than 23 also have Swinburne's holograph manuscript on the reverse*—in some cases filling the entire folio page, in others a verse or so—thus making, in all, 136 pages in the Poet's handwriting.

* * A magnificent Manuscript, and by far the finest Author's Manuscript that has occurred for sale during the last thirty years, at least. It is only surpassed by the Manuscript of Keats's “Endymion” which we sold to the late Mr. Pierpont Morgan in 1890.

This Manuscript is not only *absolutely perfect*, but every line of it is in Swinburne's own handwriting : not one word is in the hand of an amanuensis. It is, moreover, crammed with Swinburne's corrections and additions.

We believe that competent critics consider “Chastelard” to be Swinburne's greatest Poem. It was published in 1865.

£1,250

131

SWINBURNE.

THE ORIGINAL HOLOGRAPH MANUSCRIPT of his Poem

“A SONG OF ITALY.”

Covering 45 closely-written 8vo pages. (1867).

QUITE COMPLETE, AND ENTIRELY IN THE POET'S AUTOGRAPH.

Inlaid to Imperial 8vo size and bound in blue morocco extra, richly tooled in gold.

Bound up with the Manuscript are THE ORIGINAL PROOF SHEETS of the Poem with corrections in Swinburne's autograph.

The Dedication, which reads : “Inscribed with all devotion and reverence to Joseph Mazzini,” is also in the Poet's autograph.

* * This MANUSCRIPT was presented by Swinburne to his friend Thomas Purnell, and their names, in Swinburne's Autograph, will be found bracketed together on the fly-leaf.

£500

TEN COMMANDMENTS (THE).

Here begyneth the ten cōmaūdementis of God ye which euery man mote kepe if he wulle com to blysse. . (*On page 7*). Here bene ye seuene dedly synnes þat euery man most flee, if he wolde be saued, for þei ben þe large weie to helle. (*On folio 14*). Ardeat in nobie diuini feruor amoris. This short pistelle þat followeþ is deuyled in sundry maters eche matere by him selfe intitlis as þis-kalendere showiþ, etc. *Manuscript on vellum.*

Bound in calf. Small 4to. Saec. XV.

* * A unique South-English Manuscript written in the reign of Henry V.

It covers 66 pages of Vellum, very neatly written in long lines, 32 to a full page (6½ by 4½ in.). It is ornamented with pen-letters and blue and red-painted capitals.

This important Manuscript is divided into two parts. The first part, occupying thirteen pages, contains the Ten Commandments with short explanations, the Ten Vengeances taken upon the men of Egypt, for breaking the Commandments the Seven Deadly Sinnes, the Seven bodily works of mercy, the Seven ghostly works of mercy, the Five senses of the body and mind, the Virtues, the Seven Sacraments, the Eight tokens, and a final Prayer. The remainder of the Manuscript contains a treatise or Epistle on the Love of God. This is divided into four parts treating of "Ordeyne" love, "Clene" love, "Stedefaste" love, and "Perfyte" love, and each part is subdivided into a certain number of points all explained and illustrated by texts from the Scriptures and quotations from the Fathers. A Priest named Gatrike in the Fourteenth century wrote, at the request of Thoresby, Archbishop of York, short explanations on the Commandments, the Seven deadly sins, the Seven works of mercy, etc., and the present Manuscript may have been inspired by his Treatise. The only English writer specified in Bale's *Index Scriptorum* as having written a work *De Ancore Divino* is Richard Rolle of Hampole, but his Work differs entirely from this.

From certain forms of spelling, as, for instance, the suffix *lich* for *ly*, as "gostlich and bodelich," the work was almost certainly composed in the South of England. No clue is to be found anywhere to the Author, nor is any other version of it known.

£210

TROLLOPE.

"NORTH AMERICA,"

THE ORIGINAL MANUSCRIPT, in the autograph of the Author, of this well-known Work, first published in 1862. *It consists of 1,220 pages, 4to, of uniform size, and is bound in two volumes, red morocco.*

* * An extremely fine Manuscript, without question the most important of Trollope's which exists.

£210

VIES DES SAINTES.

A French Manuscript on Vellum and Paper of the reign of Charles VI.
Bound in old half-morocco.

Circa 1390-1400.

* * This important Manuscript was formerly in the Duc de la Vallière's library.

From the occurrence of the names of "Bautheuch" and Berthille it appears that it was written for the library of the Abbey of Chelle situated in the Isle-de-France, near the Marne. This Abbey was founded by Saint Clothilde, wife of Clovis I, but it owed its importance to Bethilde, the wife of Clovis II, who passed the end of her life there, dying in the year 680. Known also as Bautour, but in the present Manuscript spelt Bautheuch. She was canonized by Nicholas I, and her remains were buried before the high altar in the Abbey of Chelles. Saint Berthille was chosen by Berthilde as the first Abbess of Chelles, which she entered in the year 656, and where she died in the year 702 aged 74 years. In modern days the Abbey became of great importance, the Abbess being always one of the Royal princesses of France. It was suppressed in 1790, and demolished in 1793.

This French Manuscript, written on 161 leaves of Vellum and paper, contains the lives of a number of female Saints—St. Mary the Virgin, St. Mary Magdalen, St. Mary of Egypt, SS. Catherine, Agnes, Agatha, Juliana, Pepetua, Felicity, Domitilla, Petronilla, Columba, Genevieve, Felicity and her seven sons, Christina, Lucy, Euphrasia, Marina, Cecilia, Anastasia, Femele, Margaret, Elizabeth, Pelagie, Bautheuch, Faith, the eleven thousand Virgins, Martha and Bethille. The majority of these Saints appear in the ordinary calendars of Saints. An exception is Domitilla, who was a niece of the Emperor Domitian and the wife of her cousin, Flavius Clemens. In A.D. 96 Domitilla and her husband were accused of "atheism," presumably Christianity, and while he suffered capital punishment she was banished to the island of Pandateria, on the West coast of Italy. No authority makes any mention of her Canonization. The Saint mentioned between Anatasia and Margaret, whose name appears to be Fenicula or Fenicle, is given by no authority under that name, but it may be a curious form of a more common name. She is only briefly mentioned as compared with the others. St. Colombe, not mentioned in the *Dictionary of Christian Biography*, was a Virgin martyr put to death at Sens in the time of Marcus Aurelius. She is considered the earliest martyr of Celtic Gaul, and was held in special veneration at Paris in early times. St. Marina, Virgin martyr of Antioch in Pisidia and St. Pelagia, are interesting Saints, for, together with St. Arethusa of Seleucia, whose life is not given here, they are all asserted by a later Writer to be merely transformations of the Semetic divinity Aphrodite, whose worship was spread by the Phœnicians all over the shores of Asia Minor.

This Manuscript is made up in a peculiar way, though one not very uncommon at the end of the Fourteenth century. Each quire has the inside and outside sheet of vellum, the intervening sheets being of paper. This was done to strengthen the book when bound and to prevent the sewing-thread from cutting through the paper. In most early printed books a strip of vellum was inserted in the centre of each quire for the same purpose. The

handwriting is in the French cursive hand of the reign of Charles VI. Spaces have been left for initials and at the commencement of each "Life," probably for a full chapter heading. At the end of the text appears an initial N and a *paraphe*.

The book is bound in half morocco of early French eighteenth-century work, and the tooling is similar to that found on the manuscripts and books bound for the La Vallière Library, from which this manuscript came.

£150

135

VICTORIA (QUEEN).

THE PERSONAL AND AUTOGRAPHED COPIES OF THOSE PORTRAITS OF HER FAMILY WHICH WERE ESPECIALLY CHOSEN BY HER MAJESTY TO ILLUSTRATE THE FOLLOWING ROYAL BIOGRAPHIES :—

1. HER MAJESTY'S "MORE LEAVES FROM THE JOURNAL OF OUR LIFE IN THE HIGHLANDS."
2. SIR RICHARD HOLMES'S "QUEEN VICTORIA."
3. PRINCESS HELENA'S "LIFE OF THE PRINCESS ALICE."
4. SIR THEODORE MARTIN'S "LIFE OF THE PRINCE CONSORT."
5. GENERAL GREY'S "THE EARLY YEARS OF THE PRINCE CONSORT."

This collection of fifty-five Royal portraits is *absolutely unique*.

The value and importance of this very intimate volume is greatly enhanced by the addition of holograph letters written by the various members of Her Majesty's Family.

The Queen's portrait is in several states, so is that of the Prince Consort. There are six holograph letters of the Queen, also very early ones of the Prince Consort (including one to Edward VII) and of the Empress Frederick, etc., etc.

Some of the portraits bear not only the autograph criticisms of Queen Victoria, but also her autograph signature.

Many of the portraits are Engraver's Proofs with the Engraver's attestation.

Folio. *Brown morocco.*

*** THIS UNIQUE AND MAGNIFICENT VOLUME OF ROYAL PORTRAITS WAS GIVEN BY QUEEN VICTORIA TO SIR THEODORE MARTIN, who was Her Majesty's adviser in all literary matters. Sir Theodore made certain important additions to it

£450

136

VIRGILIUS MARO (P.).

[Opera]. Pub. Virgilii / Maronis /

Bucolicorum, Eclogae X.

Georgicorum, Libri III.

Aeneidos, Libri XII. Et in ea, /

Mauri Servii Honorati / Grammatici Commentarii, ex antiquiss. /
exemplaribus longe meliores & auctiores : / etc.

4to. *P. et J. Chouet, Geneva, 1636.*

* * * This binding, with the arms of Louis XIII, is of brown calf. The sides are enclosed in a border made with two rolls of delicate dotted ornament between single line fillets. It is probably the work of MACÉ RUETTE. In the centre of each cover is a large armorial stamp. Two shields side by side and each surmounted by a Royal crown contain the arms of France, "Azure three fleurs-de-lys or," and of Navarre, "Gules, a chaine or in triple orle, cross-wise and saltire-wise." Below them is the crowned monogram "L" between two branches of laurel. These are enclosed in the collars of St. Michael and the Saint-Esprit, and above all is the Royal crown. The whole of the remaining surface of the covers is semée with crowned "L's" and fleurs-de-lys alternately, and a similar decoration is employed for the panels at the back. The boards are lined with marbled paper.

£50

137

VOLTAIRE AND FREDERICK THE GREAT.

The ORIGINAL HOLOGRAPH DRAFTS, which were carefully preserved by Voltaire, of 40 of his famous Letters to Frederick the Great.

These Drafts, which are crammed with their Writer's original erasures, alterations, and additions, constitute a Voltaire Manuscript of unexampled importance.

Almost every one of these Letters contains a Poem sent by Voltaire to Frederick.

The volume opens with a Letter dated from Amsterdam November 1736 (whilst Frederick was still Prince of Prussia), and concludes with that dated 29 October 1773.

* * Within the limits of a Catalogue it would be futile to attempt to give even the briefest *resumé* of these intensely interesting literary and personal Letters.

One Letter, for example, covers no less than 16 *pages*, 4to.

In addition, there is an important Letter from Voltaire to Frederick's Sister, Wilhelmina of Prussia.

The whole is inlaid to a uniform size and bound in a folio volume red morocco.

A full descriptive Catalogue accompanies the Collection.

£1,000

138

VOLTAIRE.

A MAGNIFICENT COLLECTION of 39 HOLOGRAPH LETTERS (nearly all of which are signed). Written between the years 1719 and 1774.

* * The Collection opens with a letter dated 20 July 1718, signed "Arouet" (Voltaire had not yet changed his name).

Then follows the letter to J. B. Rousseau (25 March 1719) in which he announces that he has changed his name to Voltaire.

The letters are addressed to Pope Benedict XIV, the Duchess of Wurtemberg (*niece of Frederick the Great*), Prince Galitzin, Cardinal de la Tour d'Auvergne, Cardinal de Fleury, Cardinal de Bernis, J. B. Rousseau, the Abbé de Chaulieu, Monterif, le Franc, Darnaud, Meairan, Pankouke, Duc de Richelieu (*concerning Prince Charles Edward Stuart, "the Young Pretender"*), Fabri, Count Schouvalof (*Catherine the Great's notorious favourite*), Polier de Bottens, Count Kaiserling, Mlle. Clairon, and the Actors of the Comédie Française, the Ladies of the Comédie Française, Count Algarotti, l'Abbe Andra, Perret, and de la Harpe.

These letters are replete with references to his various Works, particularly the series which deals with his *Histoire de l'Empire de Russie sous Pierre le Grand*.

The Collection begins with two letters referring to *Oedipe* (his first play) and his *Épître* to the Duc d'Orleans.

Other letters (many of them contain Poems) refer to *La Henriade*, to his Plays *Eriphile*, *Brutus*, *Mahomed*, *Fanime*, *Tancrede*, etc. Also to Gresset, Rousseau, Adrienne Lecouvreur, Madame de Chatelet, Frederick the Great, Louis XV and his Queen, Madame de Lauragnais, the English Jacobites, *the loss of Canada by France to England*, "*a few acres of ice in Canada*," Catherine the Great of Russia, Freron, Corneille, Helvetius, Wilhelmina of Prussia, etc.

The extremely important series of Letters to Count Schouvalot proves that Voltaire was commissioned by Catherine the Great to write his *Histoire de l'Empire de Russie sous*

Pierre le Grand. He appears to have taken vast pains to obtain full details of the Czar's life.

In addition, the Collection contains the Original Certificate relative to Voltaire's imprisonment, by order of Louis XV, in the Bastille. This is dated 17 April 1726, and is twice signed by Voltaire.

There are also two Original water-colour plans of the Pays de Gex. These were drawn by Voltaire in January 1776.

The whole is inlaid to a uniform size and bound in a folio volume, red morocco.

A full descriptive Catalogue accompanies the Collection.

£600

139

VOLTAIRE.

A MAGNIFICENT COLLECTION of 36 HOLOGRAPH LETTERS (nearly all of which are signed). Written between the years 1727 and 1761.

They are addressed to Thieriot, Cardinal de Fleury, Madame de Pompadour, Dunoquet, Brinsden, Marian, Ledet, Bagieu, Wilhelmina of Prussia (*Sister of Frederick the Great*), d'Argental, Joly de Fleury, Diderot, Duclos, Louis XV, Blin de Sainmore, Ethis, George Colman, de Rochefort, Keate, Moline, and Praut (*Voltaire's publisher*).

* * * The Collection opens with the intensely interesting Letters written (*in English*) in the year 1727 (dated from "Wandsworth"), and other places near London. At this period Voltaire had fled from France to England, and was engaged in preparing for publication in London the superb illustrated edition of *La Henriade* which he dedicated to Queen Caroline.

Apart from the references to his enforced exile in England and his hiding in Paris, these Letters are crammed with details regarding his Plays, Poems, Satires, and other writings.

The opening Letter (27 May 1727) contains a statement regarding the French translation of *Gulliver's Travels*, which had just been published.

Turning over the Letters one is arrested by references to Dean Swift, Milton, Pope, Gay, and other famous English Poets, *La Henriade*, his *Essay on Epic Poetry*, *Histoire de Charles XII*, *Eriphile*, *Elements de la Philosophie de Newton*, *Siècle de Louis XIV*, Lord Bolingbroke, Frederick the Great, the Empress Elizabeth of Russia, *Tancrede*, Crebillon, Corneille, Racine, *l'Écossaise*, *L'Oedipe*, *Brutus*, the *Encyclopédie*, etc., etc.

The volume ends with a document bearing the extremely rare signature of Voltaire's father, François Arouet.

The whole Collection is inlaid to a uniform size and bound in a folio volume, red morocco.

A full descriptive Catalogue accompanies the Collection.

£600

140

VOLTAIRE.

A COLLECTION OF VERY IMPORTANT HOLOGRAPH LETTERS addressed to Voltaire.

* * The volume opens with a splendid letter from Madame de Pompadour, written on behalf of Louis XV, and begging Voltaire to desert Frederick the Great. She concludes by assuring Voltaire that she would never forgive him if he went to Prussia.

Then follow extremely interesting letters from Wilhelmina of Prussia (*Sister of Frederick the Great*), Ulrica of Prussia, afterwards Queen of Sweden (*Sister of Frederick the Great*), John Wilkes, and the Marquis Condorcet.

The whole is inlaid to a uniform size and bound in a folio volume, red morocco.

A full descriptive Catalogue accompanies the Collection.

£250

141

THE VOLTAIRE-DU DEFFAND MANUSCRIPT.

Two volumes, 4to.

This is the quarto Manuscript (prepared for publication) of Voltaire's letters to Madame du Deffand which was bequeathed by her to Horace Walpole.

The Manuscript is in two quarto volumes, one being in calf with Madame du Deffand's crest on the binding, the other being in the old wrapping binding. On the fly-leaf of the first volume Walpole has written, *Ce livre m'a été légué, avec tous ses autres Manuscrits, par Madame Marie de Vichy, Marquise du Deffand, à sa mort en 1790—Horace Walpole.*

* * The volumes are noted throughout by Walpole, his autograph notes appearing at pages 1, 12, 13, 22, 27, 30, 31, 52, 67, 139, 140, 151, 164, 223, 231, 237, 253, 291, 300, 303, 308, 366, 380, 394, 397, and 488 of Volume 1.

In the second Volume there are Walpole's notes at pages 5, 7, 10, 17, 18, 35, 42, 44, 60, 62, 102, 109, 120, 129, 140, and 167.

In addition, Walpole has corrected the text of the "Letters" in a few instances.

The two volumes are enclosed in a specially-made morocco box.

£200

WAGNER.

The highly IMPORTANT COLLECTION of 12 HOLOGRAPH LETTERS, SIGNED, and 1 LETTER, SIGNED. Covering 33 pages, 4to and 8vo, and dating from 21 November 1851 to 27 November 1882.

* * These Letters have been translated and fully described by Miss K. Schlesinger, the authority on Wagner.

The first letter is to Von Ziegesar and is UNPUBLISHED. Von Ziegesar commissioned Wagner to write an Opera for Weimar, and in this letter Wagner breaks the contract. "You will learn from Liszt that it was my honest and earnest desire to write in the near future a Work suitable for performance in Weimar, but that I eventually became conscious that the poetical theme I had selected for the purpose would make quite different and much more extensive demands for its artistic production," etc.

The second letter is to F. von Dingelstadt, the General Intendant at Weimar Theatre, accepting an offer for his opera "Rienzi."

The third letter is to Franz Abt and is entirely relative to his opera "Tannhäuser," which the Ducal Theatre in Brunswick wishes to perform.

The fourth letter is to C. von Sidorowitz and is Wagner's answer to him, to whom he applied for financial assistance.

In the sixth letter Wagner refers to his pension from the King of Bavaria as his only fortune, and mentions his "Nibelungen."

The seventh letter is relative to the "Meistersinger" performance in Hanover, where it was performed for the first time.

The ninth letter is *extremely important*, being relative to no less than 5 of his Operas: "Die Meistersinger," "Rienzi," "The Flying Dutchman," "Tannhäuser," and "Lohengrin."

The tenth letter is relative to the "Götterdämmerung."

The eleventh letter is only PARTLY PUBLISHED, and is relative to "Rheingold" and "Walküre," which Wagner insisted should be performed together.

The twelfth letter is to General von Rudolphi, Intendant of the Ducal Court Theatre, and is relative to "Götterdämmerung" and the "Ring of the Nibelungen." "What induced you to take upon yourself the task of so very exceptional a venture as a complete production of the 'Ring of the Nibelungen'?"

The thirteenth letter (27 Nov. 1882) is to Adolf von Gross of Bayreuth, Wagner's trustee for his wife and son. The letter is of the utmost importance, as it is entirely relative to disputes and litigation with Voltz and Bätz and Frau Lucca concerning the rights of performance for his Operas, which, according to Glasenapp, shortened Wagner's life.

These letters are inlaid to Royal 4to size, and enclosed in a green morocco portfolio.

£350

142A

WARING (HENRY).

The / Rule / Of Charity / Or, The / Liberal Man's Guide ; / Design'd /
For the Use of all good / Christians. / Being the Pious Result of a
Forsaken / Convert's Ordinary Meditations. / By H. W. Gent. /
Licensed according to Order. / London, / *Printed for the Author, in the*
Year, / MDCXC. /

8vo. ENCLOSED IN A MOSAIC BINDING BY MEARNE. 1690.

* * * This exquisite MOSAIC binding is composed of red and orange leathers inlaid on a ground of black morocco, the whole being covered with gold tooling of the richest description.

The Author was a Member of a well-known Catholic family residing in Staffordshire.

The book, *which was privately printed*, is dedicated to Catherine of Braganza, the widowed Queen of Charles II.

The present is probably the DEDICATION copy to the Queen.

THIS IS ONE OF THE CHOICEST MEARNE BINDINGS IN EXISTENCE.

£180

143

WARSCHEWICKI (STANISLAUS).

Heliodori. Aethiopicae Historiae libri decem, nunc primum e Graeco sermone in Latinum translati. Stanislo Warschewicki Polone interpre. *Calf. Francis II's copy with his device of the crowned Dauphin stamped in the centre of each cover. Enclosed in a morocco case.*

Basil (1552).

* * * Bound for Francis II, the husband of Mary Stuart, when Dauphin of France. (See note in volume.)

This is the Editio Princeps of Heliodorus in Latin.

The 1551 edition of Paulus Jovius is bound with the Heliodorus.

£105

144

WASHINGTON.

THE ORIGINAL LETTER dated 26 November 1783 which he addressed "To the Ministers, Elders and Deacons and Members of the Reformed German Congregation in the City of New York." This is

Washington's reply to the Congratulatory Address upon his entry into New York. A splendid letter full of the Noblest Expressions of Lofty Patriotism.

* * The "illustrious and happy event," referred to at the beginning of this precious letter, was the TERMINATION OF THE WAR FOR AMERICAN INDEPENDENCE AND THE WITHDRAWAL OF THE ENGLISH TROOPS.

On 2 November Washington read his Farewell Address to the Army, and on 25 November, *the day before the above letter was written*, he made his triumphal entry into New York, upon which occasion "The Reformed German Congregation of New York" presented him with the Congratulatory Address to which THE PRESENT LETTER IS WASHINGTON'S OFFICIAL REPLY.

The body of the letter is in the handwriting of his Secretary, but the signature is in Washington's own hand.

Bound in blue morocco.

£200

145

SAINT WILFRED OF YORK. Life of (in Latin).

English Manuscript on vellum.

4to. *Old calf. Saec. XII.*

* * *A unique and very precious Twelfth-century manuscript.* It was almost certainly written at either York or Ripon, and dates from the reign of Henry II.

North of England manuscripts as early as the Twelfth century are practically unknown outside the National Archives.

St. Wilfred of York was born in the year A.D. 634, and was in early life a member of the Monastery of Lindisfarne in Northumberland. For some years, between 653 and 658, he lived in Rome, where he had gone with Biscop, a founder of Monasteries in England. On his return he entered the Monastery of Ripon. After he had been ordained Priest, about the year 663, he took part in the controversy at Whitby, where he so ably championed the Roman cause against the Columbite party that he was soon afterwards appointed Bishop of York. For some years he had trouble in his Diocese, St. Chad having been appointed in his place, and the Bishopric divided by the King of Northumbria. He journeyed to Rome to protest, and after various difficulties was finally restored to the reduced See of York and Monastery of Ripon. Leaving York he became for a time Bishop of Leicester, but a quarrel with the King sent him once more to Rome, where, after a successful appeal, he returned, and, having become reconciled to Archbishop Brihtwald, became Bishop of Hexham.

The biographer of St. Wilfred was Eadmer, Chaplain to Archbishop Anselm and Precentor of Christ Church, Canterbury. He wrote St. Wilfrid's "Life" as one of the Saints of Canterbury, whose remains had been brought there by Odo, and translated, on the restoration of the Cathedral by Lanfranc. Eadmer made use of the Ecclesiastical History of Bede, and the metrical life of Frithegode. Besides the present two other Manuscripts exist in the British Museum and at Corpus Christi College, Cambridge.

The present Manuscript of St. Wilfrid's life agrees more generally in the text with the Arundel Manuscript in the British Museum than with that in Corpus Christi College, Cambridge. *It possesses, however, one unique peculiarity of very great importance.* Eadmer had written as a Canterbury-man, and the end portion of his book relates the story of the translation of St. Wilfrid's remains from Ripon to Canterbury. Over this story there has been no little controversy and dispute. While Eadmer, relying on Odo, insists that they were removed, the Author of the Life of St. Oswald and the Ripon historians deny the fact. *In the present Manuscript* that portion which refers to the removal is entirely omitted, a piece of the strongest evidence, quite apart from any other, that this Manuscript was written in the North of England, probably at York or Ripon. The "Life" by Eadmer in the present Manuscript is followed by the *Disputation* between Colman and Wilfrid as to Easter, which occupies four pages, and the last page is taken up with the metrical epitaph from St. Wilfrid's burial-place in the Monastery of Ripon. The Manuscript throughout is written in a bold, clear hand, and occupies 72 pages of Vellum. It begins with an ornamental initial in green and red. At first the Scribe appears to have intended to divide his work into small Chapters, and at the beginning has started there with an ornamental initial. This was soon given up, and the remainder of the Manuscript written on without a break, the only clue to the divisions being paragraph marks inserted in the text and repeated in the margin.

£250

146

WELLINGTON-CROKER CORRESPONDENCE.

The highly important and monumental COLLECTION of HISTORICAL MANUSCRIPT MATERIAL, entirely in the Autograph of the great Duke. *Inlaid to a uniform folio size and bound in red morocco extra.*

Comprising :

1. THE IMPORTANT SERIES OF 186 HOLOGRAPH LETTERS written between the years 1807 and 1852 (the year of the Duke's death). There are, besides, the original drafts of some of Croker's replies and important notes relative to interviews between him and Wellington.
2. THE ORIGINAL HOLOGRAPH MANUSCRIPT of the Duke's Notes on Croker's 1830 Pamphlet, 11 pages, folio.
* * * This pamphlet was Croker's "Military Events of the French Revolution, 1830" (published in 1831).
3. An interesting LETTER from the Duchess of Wellington, 23 April 1812 relative to the DUKE'S SAFETY AFTER THE FALL OF BADAJOZ.

* * * The Letters to Croker are of a very intimate nature, and nearly all of them refer to his World-famous campaigns and to European politics. Napoleon is mentioned many times.

£600

WESLEY FAMILY (THE).

A remarkable and unrivalled Collection of 67 HOLOGRAPH LETTERS and MANUSCRIPTS of members of this celebrated Family.

Comprising:—

1. WESLEY (JOHN). *The Founder of the Wesleys.* A series of 14 Holograph Letters (Signed), and a Holograph Epitaph on Dr. Dodd (10 lines).
2. LAW (WILLIAM). Author of "The Serious Call." Holograph Letter (Signed), to JOHN WESLEY. Law's letters are of excessive rarity.
3. HERVEY (CHRISTOPHER). *Author.* Holograph Letter (Signed) about the Methodists. 7 pages, folio, 1771.
4. WESLEY (CHARLES). *John Wesley's brother.* Holograph Letter (Signed).
5. WESLEY (SARAH). *Wife of Charles.* 3 Holograph Letters (Signed) to her daughter "Sally."
6. WESLEY (CHARLES). *Nephew of John Wesley.* 5 Holograph Letters (Signed). One is addressed to his sister Sarah.
7. WESLEY (SAMUEL). *Nephew of John.* The unique series of 35 Holograph Letters and Holograph Manuscripts (1 being a Poem in Latin, and another the musical scores of his "Quod Libet," composed by Bach, together with a manuscript "On endless punishment") and S. Wesley's own copy of "A Voluntary for the Organ," with his autograph signature.
The whole, comprising 82 pages, folio, 4to, and 8vo, in the handwriting of this eccentric musical genius, the propagandist of the works of Bach. The letters are addressed to his mother and sister, Sarah Wesley, the cultured daughter of Charles, and the niece of John Wesley.
8. WESLEY (SARAH). *Niece of John.* 10 Letters and MSS.
9. WESLEY (CHARLES). *Nephew of Sarah.* Holograph Letter (Signed) to his aunt (Sarah).
10. WESLEY (CHARLES). 5 Holograph Diaries for the years 1796, 1799, 1806, 1811, and 1820. These Diaries are crammed with C. Wesley's (the musician) own autograph entries. He has also written verses therein.
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